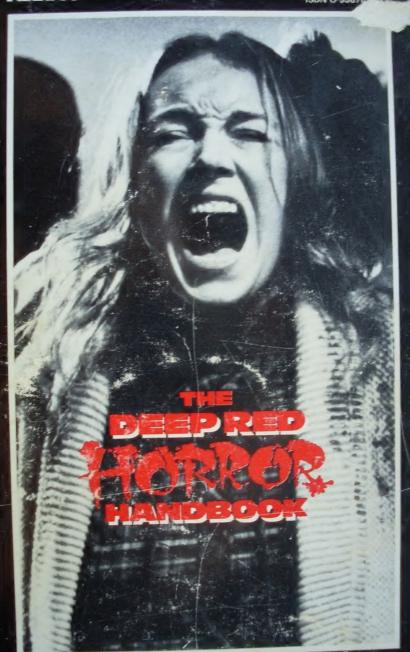
## DEEPRED



## HORROR HANDBOOK

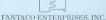
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## DEEP RED HORROR HANDBOOK

CHAS. BALUN



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### Introduction

Horror films in the '80's are far more violent, gory, explicit, taboobreaking and dangerous than at any other time in cinema history. As the decade draws to a close, genre output-both qualitatively and quantitativelyhas come to echo the words of Clive Barker, "There are no limits."

Because the contemporary horror film has entered this Brave and Bloodied New World, it would have been far tidier to bracket this period by a more traditional decaded-spanning overview. Originally, this book had been planned to do just that. However, the problem with that approach was the fact that a great many of today's films owe a tremendous debt to several works released right on the cusp of the dawn of the decade; films that would cast a mighty shadow over all those that followed.

No one can deny the impact that John Carpenter's HALLOWEEN has had on the contemporary horror film. Its success, both critically and financially, provided filmmakers with a workable bluepnit for future frights. Two other films released during the last gasps of the '70's, Ridley Scott's ALIEN and George Romero's DAWN OF THE DEAD, would also prove inexhaustible fodder for the slayish imitations that followed.

Therefore, and more appropriately, this volume should bear some manner of a qualifying subtitle like "Horror After HALLOWERN" rather than be approached as just a survey of one specific decade. Though the emphasis in THE DEEP RED HORROR HANDBOOK is most certainly films of the '80's, it is nearly impossible to disregard other works whose influence upon the modern horror (flew is both undensible and irrefutiable.

C. K. Chesterton remarked a half century ago that, "The disadvantage of men not knowing the past is that they do not know the present. History is a hill, a high point... from which men see...the age in which they are living."

Despite the fact that horror films in the late '80's are an awfully meaty. precocious bunch, it would be unwise to proceed with an assessment of the period without constant reference to the cornerstones of contemporary borror whose continuing impact will still be felt in the very latest, trendlest designer gore films that draw the first blood of the '90's, HALLOWEEN ALIEN and DAWN OF THE DEAD were, indeed, the watershed films that changed the way we looked at splatter, slime and spectacular FX work. Add Sean Cunningham's FRIDAY THE 13th, released just a year later, and you have the foundations for a new decade of horror filmmaking. If these choices appear suspect, one need only ruminate that during the summer of 1989 the following films have been in various stages of production: HALLOWEEN 5. FRIDAY THE 13TH VIII: JASON TAKES MANHATTAN, ALIENS III and finally a remake of the original film that DAWN OF THE DEAD was sequelized from. It gets sticky from here because all of these "seminal" films can easily be traced back even further. The inspiration for HALLO-WEEN can be seen in such films as Hitchcock's PSYCHO (1960), WAIT UNTIL DARK (1967) and BLACK CHRISTMAS (1975). Mario Bava's spacey, surreal PLANET OF THE VAMPIRES as well as IT! THE TERROR FROM BEYOND SPACE provided the launching pad for ALIEN and the interminable drooling space bug clones that ensued. And, long before FRIDAY THE 13th (1980) made an issue out of high body counts and the Creative Kill, Bava's TWITCH OF THE DEATH NERVE (aka BAY OF BLOOD, CARNAGE, ANTEFATTO, 1972), THE OMEN (1976) and even the humble, justly-maligned TOOLBOX MURDERS (1978) paved the way with loads of corpses that had been knifed, speared, garroted, drilled, nail-gunned, axed, hammered and decapitated by sheet glass. And, of course, before the DAWN came the NIGHT eleven years prior.

The trail meanders even further into the recesses of genre filmmaking, but modern audienness are remarkably shortsighted and stubborn, refusing to ever believe there was such a thing as Fright Before Freddy. In The Odyssey, Homer acknowledged that, "It is always the latest song that an audience applauds the most." In 1988, the boxoffice reinforced that ancient logic with a SSO million vote for of "Razor Paws when A NIGHTMARE ON ELM STREET IV: THE DREAM MASTER established Freddy Krueger as THE Premier Pedophile of our times and the richest osseudo-serial killer in history.

Subsequent horror films, released in the wake of the graphic and explicit volumes are not provided by the lattle forced filmmakers to come to terms with the genre's newest demigods—the "FK" artist. Tom Savini helped establish the first Cult of Personality in this emerging field with both his magnetic, gregarious disposition as well as his exemplary and eroundbreaking contributions to such essential films as DERANGED (1972). DEATHDREAM (1972), MARTIN (1978) and DAWN OF THE DEAD (1979). Currently, times have demanded an increasingly complex and sophisticated system of cinematic illusionism in order to shock,

scare, captivate or coddle modern audiences into forced suspension of dis-

belief. Today, the ranks of these splatter rascals are legion.

Savini's memorably gory FX and inventive kills in the original FRIDAY THE 13TH also accelerated and enflamed the even-nagging issue of violence in the media and inadvertently proved responsible for lightening the restrictions for subsequent splatter films. To this day, filmmakers and audiences both have complained about the inherent ceasorship, kneel-pet conservativism and faccistic megalomania of the MPAA and the stringent, inflexible nature of the current ratings system, yet little has been done to remedy the conflict. Some fear graphic horror films may go the way of those naughty, irascible artifacts of the '60's: sex, drugs and rock-n'roll. Who's to say that this neconservative, asspuckered (Ceneration of Swine' that has taken the fun out of fucking, the sparkle from your eye and drop-kicked the balls out of rock-n'roll would ever hestilate to eviscerate the solatter film?

Fortunately, the horror film remains one tough, resilient customer. And, in the case of Jorg Buttgereit's NEKROMANTIK, a real problem mother-fucker that dares everything and fears nothing. Horror is ancient, primeval, basic to the human condition and in the words of H. P. Lowersti. "The oldset

and strongest emotion of mankind."

So despite the imminent battle over ratings, content and gore levels, the continual tidal wave of sorry-assed sequels and the glut of truly insipid product, the horror film will prevail. The genre will continue to cannibalize, catalyze and re-define itself at regular intervals as more and more devoted fans of the genre become the devoted filmmakers, writers and FX artists of the next decade.

To remain strong, the beast must change. It must continually transform and transcend itself; it must go beyond what has come before, challenge every limit set before it. It must remain fearliess. In the '80's, the challenge was met and matched by the likes of such innovative new filmmakers as James Cameron (ALIENS), Sam Raimi (THE EVIL DEAD), Suart Gordon (REANBATOR), Citve Barker (HELLRAISER), Michele Soavi (STAGE FRIGHT), Jim Muro (STREET TRASH), John McNaughton (HENRY: PORTRAIT OF A SERIAL KILLER) and Peter Jackson (BAD TASTE). The blood flowed, the imagination soared and hairs stood on prickly end. Throughout the decade, bold, disturbing films like VIDEODROME, HBLL-RAISER, HENRY and NEKROMANTIK forced passage into the belly of the beast and we were made fearful none again.

The '80's showed some real guts.

Horror in the '90's, though, is going to be a real monster.

Chas. Ralun

Long Live the New Flesh!

July, 1989



Dario Argento: Myth& Murder

**TODD FRENCH** 

Dario Argento, the true inheritor of Mario Bava's glalli mantle, is nothing less than the genre's Pagliacci, laughing uproariously at conventional codes of linear cinematic logic as he tosses his blood-boltered arias in the face of a stubbornly diesetic world.

With references ranging from such filmic influences as Hitchcock and Antonionni, to nineteenth century English essayist Thomas De Quincey, Argento's revisionist thrillers are light-years removed from the Descartesian ruminations of Cronenberg's treacherous flesh, or the steady (albeit workmanlike) horror-cum-social-commentary of homegrown talents, Carpenter and Romero. In the body of film he has produced in nearly twenty years [the style-to-burn "animal"/cosmopolitan horror series, THE BIRD WITH THE CRYSTAL PLUMAGE (1970), THE CAT O'NINE TAILS (1971), POUR FLIES ON GRAY VELVET (1971), DEEP RED (1976, 1978), and the first two installments of his no-holds-barred occult delirium, SUSPIRIA (1977) and INFERNO (1980)], Argento has created a variety of rhapsodic and problematic nightside meditations which are invariably scarfed down or spat out by the alligators of fandom lurking beneath the horror/solater Titus Andronoicus assembly line.

The Argento oeuvre is that of the excess of a phantasmagorical twentieth century hi-tech Gothic, combining, among other things: a maddening narrative looseness; a baroque patina of stylistic elegance; bizarre camera anglesjagged editing; experimental lighting techniques; tortuous pans and tracking shots; striking in-frame compositions; and an intertextural caselogue of reference points that carry over from film to film. In Argento's aural-visual tarantellas, his camera: bores into a psychopath's pulsating brain and into a murder victim's expiring heart à la the ship in FANTASTIC VOYAGE; airily surmounts the second-story abode of a pair of ill-fated femmes; hunkers down over the table tops in disorientating close-ups of an assassin's blackgloved hand as it toys with fetishized objects of violence and dementia; it swoops and pans, mists over, and slinks and zooms in nervous abandon, exhibiting no consistent point-of-view but its own. On the soundtrack, Verdi or Iron Maiden accompany the abstract splashes of blood, while everything is garnished with indifferent dubbing, pedestrian writing, and plot convolutions that would do justice to the twists and turns of one of the malefic Maters' labyrinths.

But, the pyrotechnics aside, which it can be argued with some conviction have hindered his box-office lionization in this country, Argento's critical reputation has certainly been much more burnished than those of such all-systems-go contemporaries, Fulci and D'Amato, who also use story as a mere contrivance to string together as many surreal explosions of violence as possible. But here, the resemblance ends. Along with Argento's absolute film approach, whether it's in the demented gingerbread color scheme of the supernatural trillers or the icy Langian compositions of the murder mysteries, Argento succeeds in wedding his warped sense of mise-en-scène with the kind of attrition battle on diegetic logic to be found in the writings of Bartheleme and Gysin. Unlike the other Italian practitioners, Argento's

movies reverberate back upon one another, creating a universe of palpable dread and chaos lurking beneath the fabric of reality. Each of the films is a sleek, obliquely-angled dream of blood and death. Like a symphony, Argento's movies play variations on their themes (this is especially true of the Three Mothers suries, which we will go into at length later in this chapter) repeating images and signifiers throughout: extreme close-aps of glistening eyes; billowing clouds affording full Apollo moon shots; taloned hands eyes; billowing clouds affording full Apollo moon shots; taloned hands eyes; billowing clouds affording full Apollo moon shots; taloned hands hooting through planes of darkness to dispatch amateur Nancy Drews; flashbacks and dreams deratling the narrative momentum; the onetic use of the usual phallocentric cutlery; sharp-edged art objects employed against artist cum detectives; the offscreen whispered threats of lethal agents and their pregrainations barely discerned by their intended victims; the pervasive



THE BIRD WITH THE CRYSTAL PLUMAGE



isse of water and fire imagery to usher in the apocalyptic finales, etc. Every where in Argento's movies, one finds the tellitale signs of a Lynchian world of troubling associations bursting out of the temporal forest like a woll's blood-slocked mazzle. It is not difficult, given Argento's askew point of steel, to suddenly find insects playing sleuth or cheerful fullables becoming the harbingers of violent death.

In this chapter, we will try to answer some of the questions that any exegests of the most talented exponent of the contemporary art, I arogo e

cente domands. We will cover the early thrulers, the trans tional suspenser DEFP RED, which an turn would then stand the delight L Christinas Figs cadeniza of SL SPIRIA and INFERNO as well as recent technologies. FENERAL PHENOMENA and OPERA. Well focus on his collaborations with other gente masters and talk about some of the reasons for Argenton sciences himse with SUSPIRIA would go over like gangbusters, while western cress would, leaden to the chilly petr dish formalism of a TENEBRAL which also some of ins films, was relegated to re-edited video obscurry. Along with an overview of his oracular gifts, we will cover the inherent strengths and weaknesses of his craft, some of which are uniquely his own, and some which are endenite to the field he inhabits.

#### BLOOD AND BLACK MACKINTOSHES/ THE FINE ART OF MURDER WITHOUT A MURDERER

Argento, a former film critic, first appeared on the gaill scene with a senies of obliquely observed whodminist, the "animal" trilogy: THE BIRD WITH THE CRYSTAL PLUMAGE, CAT O NINE TAILS, and FOUR FLIES ON GRAY VELVET As far removed from the tasteful and deductive Victorian drawing-room bashings of Conan Doyle and Christic, Argento's trend-setting thrillers (whose effects can still be felt on the splatter industry on this shore today) meluded: the starting visual flair of Mario Bava, the hyper-realistic violence of Sergio Leone's spagheti-westerns (Argento co-wrote Leone's last spagheti-western, ONCE UP A TIME IN THE WEST); and Hitchcock's undeniable knack for offbeat characterizations.

Far from being indefatigable macho avengers who are every bit a match for Argenio's ubiquitous black glowed assassins, his artist (sleuths are paranola) alienated seekers who, like the protagonist in the Borges' story. The South, seem to be plunged into a dangerous and irrational lattice by an alien environment. Often choosing to play detective out of a sense of intellicitual vanity or to satisfy a nagging doubt about the crume they have witnessed. Argento's protagonists are reactive rather than active participants, usually provoking the obsessive behillition of their quarity's larieady blood-stained neuroscients.

Given the theme of voyeurism that runs through all of Argento's movies tand reach ratefied heights in the recent OPERA), it's fitting that his investigators are inevitably cast in the role of impotent observer to all the may hem going on around them. They are continually watching helplessly as sociting meet their ends behind windows and glass partitions, while they always manage to arrive moments too late to the rescue. In BIRD WITH THE CRYSTAL PLUMAGF, Tony Musante's writer can only stare murely, trapped netween the automatic doors of an art gallety, while a man seemingly kinter a woring woman. Later, near the end, he hunself almost falls prev to the desanged killer when he is primed beneath a ethal proce of modern art. In DEEP RED, David Hennings' concert plants is beith stands by the wayside in the state of the is saved from a gruesome death by the fortations decapitation of his attacker by an ascending elevator. Very few of Argento's coefectives end up going manon-amount with the mardeters. (Karl Madlein, the blind ex heaville with the last to the last one I recall winning an encounter), they are in

FROM THE MASTERS OF TENSION WHO GAVE YOU
"THE BIRD WITH THE CRYSTAL PLUMAGE"
-THE PICTURE THAT OUT-PSYCHOED 'PSYCHO'!



Cat O'Nine Tails"

It's nine times more suspenseful!

cracking himself et

Operating on half-clues misconceptions, and cliche expectations the Argent her, is ever being deflated by his own built in gender buse. Tony Musante's public quest in BIRD WITH THE CRYSTAL PLUMAGE IS BOOK agait when he discovers that the gap whom he believed was being stabled is in fact, the homicidal manuae that's been terrorizing the city and the man her husband was merely defending himself from her frenzied seizure. In FOUR FLIPS ON GRAY VELVET, the resolution is infinitely more emotionally Jacerating for Michael Brandon's persecuted jazz drummer who learns that his wife is the culprit, making him the focal point of a strange vengeance waged against her hated, long dead father, whom Brandon resembles If Argento's heroes do end up protecting whatever brief span they might have, by the time they do finish with their layman puzzie-solving. they will assuredly count the rest of the days on their calender in tears of blood Even more painful than the other two denouements, at least for the audience, is that of TENEBRAE's climax, when we find out that villified pulp writer Anthony Franciosa has used a spate of murders started by a fanatical admirer to avenge himself on vile womankind. Like Daria Nicolodi's press agent, who finds Franciosa huddled over the podies of his latest victims, we feel intensely betrayed and hurt by the plot device.

On the other hand, Argento's psychopaths are anything but hapless marionettes. Like the John Ryder character in THE HITCHER, the killers are chthonic primal forces flaunting their blood-soaked domain. Though other directors, including Bava, have employed the usual faceless slayer dressed in the cliche accourrements-black mackintosh gloves, etc.-thanks to Argento's brand of pull out-all the stops editing style, he manages (à la Sergio Leone and his spastic meaningful close-ups of gun belts and Clint's squint) to turn his psychopaths into mythic, shadowy incarnations of death With knife handles and raincoats substituted for hat brims and dusters, the effect is just as visually compelling, giving the penny dreadful narratives an undeniable charge that can still be found in the western hockey-masks andrakes variations that have glutted the slasher/horror market. Argento's killers, manipulate 'art" (lullables and paintings) to recreate a past abattom's conditions to stimulate their "latent madness" (reaching its apex with TENL-BRAE's author assassin, Peter Neal, gloating "it was just like writing a book after his latest kills), work in conjunction (often unwittingly) with other loonies in a common goal, fly into homicidal action when the equilibrium that they have found in their insanity is impinged upon have a sexual fixation on the hero, heroine (the psycho-sexual underpinnings of Argento's work is perhaps taken to its most logical extremities in the recent OPI RA) are often distaff loomes who begin a spate of murders to cover up the actions of a familial meniher etc. But, in reality, the motivations of Argento's killers are most, like Hitchcock's macguiffins in the way that Argento's explanations take total pie edence over any of their spatial relationships with the continuous In Argento's perfection of the Art of Murder Without a Murderer the Heat, ty I have ther, is a meaning rental is their root pay have they raise their kills spew it eir 45 r p in ar fessions and then saccumb to the Do p Red Dream that they have set in motion.



# You will NEVER forget it!!!

Conversely, Argento's unquestionable flair for genuinely terrifying (and essentially wordless) set pieces is anything but inconsequential viewers may quail at the inherent absurdities and eighty-sixed logic of the turg.d scenarios-the dubious nineteenth century notion of FOUR FLIES that the last image seen by a murder victim will be imprinted on the retina and the howler in CAT that a psychopath can be unmasked by a routine checking of his chromosomes-there's no doubt that Argento's staging of his assassins' attacks from the odd angle of the camera frame has a dark atelethat reverberates on our own homegrown turf. In fact, a case could be made. that Michael Meyers and his uphasic brothers, Jason and Freddy, are but the illegitimate offspring of Aigento's sleeker, Europoid wrattles. If further proof is needed, just compare the Carpenter attack in the kitchen in HALLOWLI N with the second murder in BIRD. During a power talure in her apartment Uniding a young woman makes a match lit ascent up the stars (well photomapped by Virt. 1.5 Storate ) when without tanfare sine is grance. By the war function of a settliner and dispatched by a few place those in a few wars is that the murder used is used a one, and any war a makes in excene work is that the murder used is such a one, and any that it is used to be the first hammer bastong at Hisuper's CHAINSAW in the must be a settle of the standard of the settle of the settl

Perhaps uring of all the blood and black mackintoshes. Argento waited two years before making the transitional work, DEEP RED, which would have at the floodgates of nonsenseal grue that would burst open with the Mater at the floodgates of nonsenseal grue that would burst open with the Mater Sagas and herald the removal of the obsorirksome, and not very closely

observed, reality of the early cosmopolitan thrillers.



The Kandy Kolored Kill SUSPIRIA



### SIGNALING A CHANGE OF KNIFE HILTS ON THE WAY

With DEEP RED. Argento showed horror buffs that the plot moorings with the everyday, always strained to a fair degree with the "anumal" trilogy, were already well on their way to being settisoned. Bridging the gap between the first movies and the cathartic. Walpurgsmacht lisariums of SUSPIRIA and INFERNO, DEEP RED combines, as a transitional film, elements of both cycles, the story itself is well grounded in the style of the whooduruts but employs the zonked-out. florid look of the two Three Mothers installments.

employs the Zonked-out. Horst down of the whole the advance in DEEP RED. Although routine detective work uncovers the mystery in DEEP RED. the film foreshadows the irrationality on the horizon by plaging the hero into the world of ESP and psychic phenomenae. At a Rome-convention for the "European Congress on Parapsychology," chie medium. Helga Ulmann (Macha Mentl, picks up on the skewed whoes from a psychotic klaker in the audience. She tells her colleague that she remembers every detail of the exchange and intends on writing it all down that evening. Later, as she's about the record in these butchered by the hatchet-worlding maniac. A neighbor, concert painsit Marc Daly (David Hemmings in a variation of his paramous seeker for the traft role in BLOW-UP), witnesses the murder from the street below and later, convinced that a vital clue has been, emoved from the street below and later, convinced that a vital clue has been, emoved from the street below.

DEEP RED emprove all the usual guid clickes and senature devices but, in notibeless at must stand out as a semina, work in the Argento filmography Deep to the fact that the injudies are as most yet anyone could wish for the halfment and high places may be a more proposed on the country of the state of t

carried out with the standard dubious gusto. Argento puts a fresh spin on them by having them incorporate the precognition theme that runs through the entire movie. When Marc is asked by a journalist femme why he plaws the piano, he tokingly answers that it represents a symbolic bashing-in of his father's tech, setting up the sadistic battering of a parapychologist's molars against a mantle by the deranged killer. In another example, the drowning of a secondary character in a boding bath is preceded by Marc being burned on a coffeee machine the climactic decapitation of the murder has its parallel in the scene where Marc cuts the chain from the gate of the killer's former haunt.

But, as entertaining as DEEP RED is, there is nothing in it that can prepare horror fans for the hyper-surreal death trips of SUSPIRIA and IN-

FERNO.

#### DREAMS IN THE WITCH HOUSE

Imagine the collective unconscious furniture of a cavalcade of stoned Lovecraftian dieties and you might have some idea of the hallucinatory wounderlands that comprise the first two installments of the "Three Mothers" tetrology, based on English essayist Thomas De Quincey's "Levanna and Our Ladnes of Sorrow." Perhaps his most impressive revisionist foray in the field, Argento's supermatural series are visually dense, free-form Styglan ice cream colored epithanies. They're anti-Spielbergian light shows as far removed from the dilapidated catafalques of mentor Beva as is possible. Rich and painstaking ghost trains that fly off the tracks of naturalistic filmmaking. SUS-PIRIA and INFERNO cannot be down-played in terms of their importance to Argento s maturation as a leading stylist, or to the experimental horror triller format.

The Mater Mythos is basically this: according to Argento, an architect by the name of Varelli built three haunted houses for the diabolical trinity of The Mothers of Whispers, Tears, and Darkness, in Freiburg, Germany, New York, and Rome. Just as there are Three Fates. Three Graces, and Three Furies, the Three Sorrows, exceptionally powerful sorceresses, generate the ills of mankind from their baroque manses. In spite of the fact that on a linear applications SUSPIRIA and INFERNO defy description, the overall scenarios are actually fairly simple. A number of characters who stumble onto the secrets of the witches meet ghastly ends as a result. The movies are merely an excuse for Argento to ladle on trowelsful of aural-visual deep dish dread, alternating between no-shit scares and equally no-shit pretension (to give you an impression, a plaque on the house in SUSPIRIA states that Reformation bigwig Erasmus spent a few sleepless nights there, while a similar sign in INFERNO tells us that religious mystico G. Gurdjieff unraveled his prayer rug in Mater Tenebrarum's digs). Argento's haunted palaces are like Corman's Usherlands (Argento cites Corman as an influence on his work) seen through a mescaline haze and mixed with a little of the fervid baroque flourishes and eccentricities of Mervyn Peak's "Gormenghast" fantasies. With their screamingly appointed art decor, Argento's international, Hadean annexes are such a hoot, you half expect to see a Fedor travel title "Plush Elegant Places Around The World That You Would Love To Die In."

With SUSPIRIA, the window dressing elements of Argento's storyline are literally the temp on the crue, contextonary that serves as the prelude to the Monters migh. A pretty doe-eyed young miss. Suzy Banyon (Lessas Harper), arrises in Freiburg, Germany to study at the famous Tanz Academia school for ballet. After the savage murder of a fellow student, Suzy launches her awn investigation into the deadily doings at the school and discovers that the academie is really a front for a murderous coven of witches (headed by the Mother of Whispers) who have selected her as their next victim.

In SUSPIRIA. Jessica Harper says, "there is magic all around us," and Argente backs up the statement with a vertiable Gehrnia gamplet of the buarie and finitistic Combining lush art vet direction (the loudly designed Tanz Academie with its blood red exterior is a great piece of gingerbread Hill House), dazzling lighting via outmoded technicolor stock, and a pulverzing Goblin score that fusses "Witcht" way before Jessica Harper faces the Mother of Wilspers in her underground hair beneath the school. From the storm outside turning the city into a bedraggled netherworld under seige, Argento makes it clear that the artifice of the movie's style is not to be interely lavished on the set pieces but will be evident throughout. In spite of this, Argento's refusal to abide by the rules of naturalistic filmmaking some times proves to be his undoing as when he insists on opening the movie with his best hand. In one of the most horrifying scenes in the genue is listory, a student, who has discovered the Mother of Winspers' lair, is attacked in her



matthent by a smearie or something utasem, and has be take pulled trains an incoming a case window before being withoutly starbot. I mail a maintain in St SPIRIA to mail the first thenty minutes not even a terrif-set piece, involving a bland pianust which fizales but in a disappointing dog array. There are whole chanks of pedestrian writing and fat performances industry of all a diadrent describes on on the subject of witchcraft between Harper and a psychologist so that Harper will be morally armed when she goes back to the tray. All of this baseadly underscores the timidity with which Argento still chings to the creaky story, when a more free form approach to the horizon singlit have achieved the sense of nightmare dimension that SUSPIRIA's best scenes strain for. Happily, with his second film in the Mater saga. IN-

FFRNO, Argento would discover just that. If the weak script of SUSPIRIA constantly brought Argento's auralvisual bombadier shenanigans to a screeching halt, then INFERNO would do just the opposite by turning the entire film into set pieces, chucking any narrative fidelity for the crazy, elliptical looseness that would make it Argento's most satisfying film yet INFERNO typifies, perhaps more than any other movie, the double-edged appeal of the Argento techno-fright factory. the mixture of dollops of pretension and stately Europoid technique (the film is the sort of giddy hybrid that you would get if schlockmeister William Castle and French new wave director Alain Resnais would have produced, say, LAST YEAR AT MATERLAND?) that either sends genre fans into transports of joy or fleeing for the Cunningham vegematic red cards. Genre fans may feel truly outraged as they sift through the flotsam and jetsam of INFERNO's hardly streamlined storyline. There are subplots-within-subplots and all kinds of loose ends in the movie's crazy quilt pattern. the drug addiction of an ailing secondary heroine a crippled bookseller's war on the neighborhood cats, the conspiracy of a couple of servants (and Mater toadies) to rob their mistress of her jewels are just some of the examples None of this really makes sense, but then, this only pinpoints Argento's elusive raison d'être for INFFRNO in the first place. Like the best nightmares, INFERNO doesn't need to make sense, it's the smothering alchemical connections and dreamlike ambience that even make it a film. As circuitous as one of Mater Tenebrarum's curses. INFERNO merely plays variations on its diaboutal equations of moons, water, blood, and smashed glass. Its cycneal elegance is summed up by a number of the Maters' minions who resterate, "They don't want anything to change," and neither does Argento, giving the repetitive deaths and images a mythic, predestined, fatalistic feel

The story poetess Rose Elliot (Irene Miraele) is alarmed when she discovers, via an alchemical tome "The Three Mothers" by the architect and alchemist Varelli, that her neo-Gotthe New Yors brownstone and two other houses in Freiburg. Germany (SUSPIRIA's setting) and Rome were bust for the Mothers of Whispers. Fears and Darkness end wriches who manufacture the sortiows of the world to mother Jwellings. While exploring the basement of her own home. Rose drops her keys into a sinken room and diving into the nurk to retrieve them, finds a portrait of Marce Feneration and some floating corpess. Painesdricken, she writes to her brothes Mars.

(Leigh McCloskey), a music student in Rome, but his letter is read by mistake by his griffrend Sara (Eleonora Giorgi), who goes off in quest of the hook at the local birary. Searching the library vaults, he is terrorized by a black-cowled, talon-fingered alchemist, causing hor to take refuge with an acquaintance. They are both circully murdered. After an interrupted phone conversation with his aster, a distraught Mark flies back to New York only to discover that Rose has vanished.

The deduction in INFERNO and the hero's frustrated attempts to get to the bottom of his sister's disappearance is nothing but a thin veil for the sheer onslaught of technical display that often turns Argento's films into a Danteesone free association game. In one scene, Argento cuts away from Sara hysterically babbling on the phone to Mark; to a close-up of a black-gloved hand cutting the head off a paper doll, to a lizard munching on a moth: to the scissors cutting the head off another doll; to an identified woman hanging herself. In a sequence after Mark has just been knocked unconscious by one of the Maters after searching the house of darkness, Argento cuts away to an unconnected dream sequence of pounding surf (a battery of psychologists would probably get a kick out of a Jungian reading of the movie's symbolism). With its densely layered imagery, INFERNO is as stylized a bloody rhorschach as the red-stained hand print Rose leaves on the curtains during her flight from the servants of Tenebrarum. The murders aside, which reach their quintessence in Argento's pretensions when the doomed Rose is brought to her Grand Guignol blow-out like a diva onto the stage as she's lured by some Mater yodelling, Argento's total filmic handling carries through in every carefully lit (much more muted than SUSPIRIA) and scored frame. Like an alchemist himself. Argento takes ordinary events and gives them the threatening perspective of a paranoid being under seige. Deadly portents abound in a lecture class where Mark is distracted from reading his sister's plea for help by a mysterious, beautiful, cat-stroking nymphet, in another, where the hushed voices in Sara's scary library excursion are magnified into a hive of Byzantine, malefic whispers. The parallels between the messy ends of both Sara and Rose on opposite sides of the Atlantic, also contribute to the film's fatal, labvrinthian feel.

As far as differences between SUSPIRIA and INFERNO on a story level, favour. If SUSPIRIA's Jessica Harper could terminate the Mother of Whispers with the thrust of a crystal ornament (a nice vasual pun on Argento's BIRD), the INFERNO's hero, Mark, is nearly useless. Perhaps a hommage to Hemmings' harassed artist sleuth in DEER RED, Marc Daley, INFERNO's Mark, always limed and dressed in limpid grays, is even more of an ambulatory mannequin than any of the protagonists in the "animal" trology. When he goes searching for Rose with helper Countess Elise (Datia Nicolod) after finding bloodstains at Rose's door, the agents of the Mother of Darkness have so little concern for hum that they just give him a knock on the noggon, rather than killing hum. When he finds the secret passageway that leads to the Mother of Darkness' lair, it's by sheer coincidence and he is almost killed by the wheelchair-bound Varelli, now a crippeld afackey of the mothers. In the

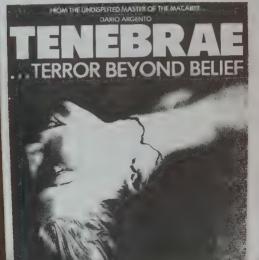
elmax, as Mark confronts the Mother of Darkness in her underground lanal he can do is crinige and shake in Jamie Lee Curtis fashion as the witch advances on him, snatling contemptiously. "Men call us by a single name, a name that strikes fear into everyone's hearts. They call us, DEATH' He pust barely manages to escape the fiery holocaust of the finale, none the wiser, fed on a diet of tantalizing half clues and riddles, discarded like the rodent heads from the mouths of the mater's feline familiars. If the Powers of Good are incredibly ineffectual in INFERNO, they can only continue to decline in the third installment. In SUSPIRIA, Jessica Harper vanquished the Black Queen and the familiar climax resulted in the Comaniesque meltdown of the Monster and its Castle. But in INFERNO, the sorieries stands in the flames, exhulting in the destruction that will only extend its dominion over the world.

If the denouement of INFERNO, with its Don Post hallowen mask knee-jerk naibility doesn't live up to the pyrotechnies-to-burn build-up of the first two-thirds, INFERNO is still Argento's best movie and one of the finest experimental horror entries in many years. A much quieter film than SUS-PIRIA (the pulverizing Goblin score of the first film gives way to Kenth Emerson's fairly sedate keyboard action). INFERNO is a troubling dream that must be dreamed repeatedly to benefit from its considerable streneth.

Argento followed up the surreal funacies of SUSPIRIA and INFERNO in 1982 with, surprisingly enough, the unusually air-tight TENEBRAE (also released in drastically edited form in the states as UNSANE), which, if the plot is no less convoluted than BIRD, CAT, and FOUR FLIES, receives at least a mystifying consideration that's part of its effectiveness. With its futuristic decor and sunny exteriors wryly counterpointing the darkness of mendacious actions and deceit that fuels its murderous atmosphere, TENEBRAE, like DEEP RED, is one of the few Argento movies that plays scrupulously fair with the audience within the confines of its Edgar Wallace-style penny dreadful storvline. A throwback to the early cosmopolitan thrillers (especially BIRD WITH THE CRYSTAL PLUMAGE), if TENEBRAE is a bit of a disappointment when put up against the side-splitting phantasms of SUSPIRIA and INFERNO, then at least the technical virtuosity still occasionally crops up The '80 neo-baroque INFERNO model may give way to the modern streamlined design of the '82 TENEBRAE, but the firm grap of the black-gloved hand on the wheel is still in evidence.

Acclaimed mystery author Peter Neal (Anthony Franciosa) attives in Rome on a promotional tour for his latest thriller, Tenebrae, which is enjoying a run of success at the top of the Italian best-seller list. Coinciding with his visit, a spate of brutal, immitative murders ensue, the writims death screams paged with pages from Neal's book. To avoid suspicion. Neal, with the aid of his agent (John Saxon) and assistant (Daria Nicolodi), statis his own investigation, following the trail to a TV disk show host (John Stener), who had shown a perverse interest in Neal's writings. Though the news continued the killings to play out his own insogynistic, psychopathic fantasies.

A visually cold film, TENEBRAE is full of ity, hard-edged surfaces and palp. Although mustal care may be lavished on the gulli plot's construction, the film still boasts a number of well burnshed bits of artifice. In one scene of incredible calculation, John Saxon six waiting outside a crowded enopping mall, expecting a rendezyous with Franciosa's emotionally distarbed finance. While watching the people walking by, he sees an uppet young woman who has just quarreled with her lover and seems to be on the verge of going over and comforting her when he is stabed by an off-screen assalant. The kicker of this scene is that it all happens in broad daylight. In another scene, Argento's camera does an aerial inventory of an ill-fated leiban couple's home. If the mashem of TENEBRAE is not filtered through the got-ohell-gels of SUSPIRIA and INFERNO, the same disturbing penchant for real image-making power and cyclical connections abound vicious dogs and brutes chase hapless young women into the hands of rezor-welding psychos, knives



to Locate flowing type a name and into bit in for a consideration of the pupils and to in extreme, loss up cameras ones as a constraint white apartments are turned into about significant of both of a blade.

a serrism which will be exen vent in the recent OPERA. Alone with the repeated shots of the shutterbug killer's canon zooming in on all the core bandwork. Argento tellingly throws the horror buff's attraction revuldefinitive images of his career-the fleeting shot of a young woman staring in hornfield fascination through her slashed T shirt as her attacker cuts ner throat While the killings are filmed with the same dubious panache as the rest of Argento's movies, TENEBRAE is a ranty in its leavening the violence with a sardonic, on-the-mark, knowing sense of humour that has Argento saving the unkindest cuts of all for himself. The Peter Neal protagonist, pilloned by a woman papparazi for his book's 'hairy, macho bullshit' and for portraving his women characters as "ciphers and victims," is obviously an Argento stand-in There's also the terrific, self-conscious bit of savage wit in the mony of the film's chmax, by having the manuacal Neal, killing in the name of art, bloodily dispatched by a cruelly spiked object d art. It's at least a pleasure to see Argento loosening up to the degree that the gialli maestro can at least cackle as he slashes the strings of his marionettes.

Perhaps the cool, faturistic villas of TENEBRAE were an unexpected change of scenery after the excesses of the Mater films, but at least, in the matric terms, the tracked-out Swiss Miss bug hunt of CREEPERS (1985) and the sleuthing ravens of OPERA have antecedents in the Argento filmography. A closet entomologist, argento has featured insects in both the Mater movies: an infestation of maggots in SUSPIRIA served as a metaphor for the insanity and murderous rot beneath the Tanz Akademie's plush trappings, while in NFERNO, swarms of ants led Mark to the discovery of the secret passageways that honey-comb the Mother of Darkness' lair. However, if the outrageous fauna detection of his two most recent directorial outings is indicative of a new piece in his olood-pastered, slash-and-clash mosaics, then it is also a problematic one as well, both for Argento and ins fans.

Surprisingly enough CREFPERS (also known in its longer form as PHENOMENAE), in spite of the fact that it is the first move that Argento produced under his own company moniker (and most expensive up to that take \$3.8 million), is actually the weakest of his films since CAT O'NINE I falls. If the olack-gloved hand, clenching in opera villain fashion beitind the curtain Juning Sara's death scene in INFERNO threatened to tear away the weil and reveal the formidable arisenal of hortordom's leading technositat them in CREPPERS it has ripped it aside, giving its nothing more than a huffire, potting largen grander and his demented monkey. Never before its an Arigento film has there meen so little to paste onto the technical brilliance. The stary concerning a young gel (femilier Connelly) annasking a manual wreaking manual at a exclusive Swyks boarding senso d such text telepathic link up with the logical meet it is one poor many of CARPILI ingerts ASON and the

## FROM THE MAKER OF SUSPIRIA AND TEHERRAF A HAIOR NEW HORKGETICIU (ALNO ANDEN) D'S



DEADLY SWARM, with a customary cinematic bag-of-tricks hasing in more shock value than the intermittent kinetic charge of a well-mounted MTV video. As wildly improbable in its plot dynamics as the intrusion of its spearwielding midget mutant killer and the razor-toting chimpanice who balls Connelly out of a decapitation flinish at the hands of a spinistersh Daria Nicolodi. CREPPERS serves as nothing more than an annoying footnote in the career of a fine master.

Spilling blood with happy abandon across the sunny, bucolic Swiss countryside (the locale shooting is one of the few things the film does have it its favour). Argento plays more fast and loose with the audience then he ever has, making the uncharacteristic tightness of TENEBRAE look like a fluke performance. Blowing away any credibility or semblance of reality like the film's phon-an annoying Swiss breeze accredited for causing expectant mothers to birth monsters-Argento engenders little interest in the pyrotechnics and, perhaps realizing how threadbare the Gialli Meister's new clothes truly are, tries to hide everything with a bellicose soundtrack of heavy metal tunes. (We not only get to see every flash of the blade, but a shricking head-banger gets to tell us too.) With none of the movie's most elemental questions answered (like Connelly's insect ESP, for instance), flat performances, laughable dialogue (my fave: as an inspector and entomologist Donald Pleasence watch some maggots rolling in a severed head. So, we can say that she lost her head sometime in September") and a telegraphed doublebluff right out of Kubrick's THE SHINING (Connelly's guardian arriving in time to the rescue just to get beheaded by the mutant's mommy, Nicolodi), the film has little to fall back on but the oozy, slimey bug footage, inconsistently shot and edited, with all those whirring wings contending with the screeching guitars. PHENOMENA, Cut to Hell, Became CREEPERS



Yet sutthe to say even when he is terrible. Argento is still citred on nonto pull of the occasional arresting image here and the e. The fast killing with a count Danish foreign exchange student (Fiore Aigente, Dano's Joach tert being hit in the face in slow-motion by a halo of shattering glass is fairly wrenching stuff, the aftermath of Connelly's vision of a fellow student in all apandoned building has a nice payoff when her Teutonic teenage res caers suddenly turn nasty. Donald Pleasence's laser remote lutting the nsuchpath's eye during his elevator descent to Joom; the iron shutters slamming Jown over Nicolodi's windows after she has knocked Connelly out and the latter's tunnel burrowing in quest of a phone. There is also the dualism of the impossible chimp out to avenge master Pleasence's death, Nicolodi's jevenge ful son, and a commentary on the infantile malice that has a ways placed Argento's killers especially in DEEP RED with its fullables, taunting drawings on blackboards and walls and dismembered dolls, signaling the inevitable attacks. But CREEPERS is an impoverished film in the Argento ouevre and to he dismissed as merely a minor failure amidst the accolades Argento has earned in the genre. Given the control and technical apex that would be scaled in his next film, OPERA, the disappointment of CREEPLRS is only a small quibble in an evaluation of his latest work.

OPERA starts off with the reflection of an opera house intentor in the eye of a raven, blinking fit to kill-a sure signat that Argento is back in the technical cycle and returning to explore the obsessive neuroses, that have hanned his filmic universe. But, more than that, like the thematic summation works of other directors, OPERA is also a wontareful self reflective tour of homages and motifs. OPERA is a ventable three curtain call feast for Argento fains with a full-blown flowering of the psychosexval intimations that have been a staple from BIRD WITH THE CRYSTAL PIX MAGE on down through TENEBRAE. It's also a landmark limit is a rate as it is Argento's first attempt at capping off all the pincutured, violated torsics with a life-affirming "happy ending." Hitting raost of its lugh notes with ease, OPERA is not only a fabulous career summation garmshow, with steed-efficient gad agets, but a but of the bloody vistas that the giall Grand Master has yet to

fully explore.

During a rehearsal of Macbeth, a work usually associated with had luck, the production's high-strung diva storms off the set after refusing to perform with the raview which are the controversal addition of horso-film-tunned-opera director Mark (Ian Charleson), whereupon, she is stack down and ured by a posting vehicle outside the opera home. The role of 14th Mitchelbert is then given to prefix, young understudy Botty (Cristin, Massillach) who carns the plaudits of the critics and those of a connected, masked slaver who will go to see sits, lengths in order to get Betty's attention.

Andreang her, the psycho minds the girl, places needle lined tape under her eyes to prevent her closing the it, then stages the deat is of the closest trends and protaction collegations in troof of her. Realizing that the minderers actions the in with the min loggy, recurrent inglicities the similar experience from her past. Be by edites if e. ad of Mark and the microsimilar malevolent evens to excell the follers identity on my open formance. With the image of Marsillach and her needle-taped peepers ranking up their with the leasth viewed-throughes section selashed. I shurt seeme in The BRAT, as Argento's most concise commentary on his variation of the section of the se



crane shot as Marsillach rifles a dead ponceman's body for a gun, vibrates as the psychopath suffers another homicidal seizure, flies into a viet.m's mouth to give us a close-up of his knife skewered tongue wriggling around, bores into a door's peephole for a slow-motion shot of a discharged bullet and zooms in and out on demand, always imbued with a Grand Guignol grandiloquence that far outweighs the importance of the content. Argento's knack for jarring composition is also in display with the director crowding his frame with dozens of bustling backstage set crew folk in one scene and then emptying the shot in the next as he cuts to the killer's hyper-real perspective with micro-naut journeys into the madman's palpitating, fervid pons. The same incongruous transitions carry over to the film's eclectic soundtrack which caroms from Verdi and Prokofiev to all out sturm-and-drang metal. (Like Argento's collaboration on Lamberto Bava's DEMONS, albeit as producer. it's a lot better integrated here than the aural sludge of CREEPERS PHFNOMENAE.) From the futuristic mash of rumpled metal that sets Mark's Macbeth in a post apocalyptic locale to the squawking ravens that presage the slaughter like hasty little Fata Morganas. Argento's opera house is every bit a sister to the sumptuous, lethal villas and haunted brownstones that have littered his past films. Adding to the stunning central image of Maisillich's blund blinkered captivity. Argento further develops his iconographic voyenristic felish with lots of shots of gure-splattered opera glasses knives tracing patterns on video monitors, etc.

If the slicer columnications of the kills has been the raison detre of Argento's movies then OPLRA's artistic offunds, whether one vector's orbital socket mode, comes on saller through a golden peepfore if a kindro in a

museum-turnee-Venettan-bedroom. Argento is undernably at the peak of his form. In a scene that even outdoes the herarchic gore of the first death in SUSPIRIA, Argento has his killer attempt to pry open the jaws of a dead dressmaker who has swallowed a vital clue in the form of the madman's bracelet. After jamming a pair of shears into the dead woman's mouth and some futile fishing around, the murderer finally hacks open her esophagus and bloodily extricates the piece with a glowed hand. It's such a wrencaingly over-the-top bit of surrealism that it has to rank with the daylight-through-suttlesful shottenum-dhead in Fulci's THE BEYOND as one of the most

significant moments in gialli history.

The grue aside, OPERA is mesmerizing on at least two levels. For one thing, it has to be one of the most extensive career retrospectives by any talent in the field: at one point, Mark and Cristina enjoy a rain-lashed auto ude that's right out of the Mater films (in turn, homages to Argento's hero. Michael Antonnioni), the opera house's ventilation ducts, through which the killer pursues Marsillach, is a clear nod to INFERNO and DEMONS, the omniscient ravens who have a telepathic line to the diva are, of course, kin to the investigating insects of CREEPERS/PHENOMENAE, the psych-sexual angst can be traced back to TENEBRAE and, even further, to FOUR FLIES' twisted familial relationships, while the climactic scenes amidst all the Swiss greenery is directly lifted from CREEPERS. But OPERA is also important in that Argento, oddly enough, provides his film, for the first time in his career, with a reasonably uplifting ending Seeing some hope of salvation for himself. Argento has Mark, a closet sadist with an extreme show-must-go-on attitude and clearly an Argento alter ego a la TENEBRAE's Peter Neal, sacrifice his life to give Cristina time to escape. Even more radical, rather than subjecting his deranged killer to the usual splattery finish, Argento merely has him carted away by the cops while Marsallach, finding a sort of whacked-out Zen harmony with nature as a result of her ordeal, tells a startled lizard to "go free."

Although it's easy to tend to wax over enthusiastically about a genre talent because of an unmistakable, albeit problematic, revisionist stance and at the same time ignore the bugaboos and flaws that dog his work, still there is no denying the importance of Dario Argento's role as horror, splatterdom's leading technocratic auteur. A true groundbreaker, perhaps Argento will always be thwarted in finding a steady following on this side of the Atlantic due to all those western eyes leadening to all the atmospheric eighty-sixing, whether it's the petri dish precision of a TENEBRAE or the multi-colored Christmas tree cadenzas of SUSPIRIA and INFERNO Certainly, Argento's blatant disregard for the rules of naturalistic filmmaking, while steadfastly adhering to the guidelines of his native industry, will be endemic problems to both him and his disciples Indifferent dubbing, flat performances, protractor cut characterizations (the paper dolls decap scene in INFERNO is a right on observation of just how much Argento's mannegains will vary before they're shredded), uneven, pedestrian writing, shall always be consistent idiosyncracies, no matter how densely layered his searlet ziggurats may be. How ever, it must also be said that in a genre where too many of its top directors have failed to produce, been disastrously assimilated by the majors or opted to play it too close to bloody vest. Argento is one of the few true stylists who continues to remain a challenging, legit force, redefining his field with an ingeniity that is sadly lacking on the whole.

If there is any unage that one can ascribe to the late 80 s Argento after nearly twenty years of filmmaking, perhaps, like the killer in OPERA twiring his blood-splattered bracelet tauntingly in front of Marsillach's face, it is that of Argento continuing for the next twenty to give us teasing glimpses of the nightworld warping off the sleekness of his garishly hilled blades.



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# SAM RAIMI

PROFILE BY: KRIS GILPIN

This ex low budget filmmaker unleashed THE EVIL DEAD upon the world, showing a penchant for humor and a dazzline cinematic eve, which has become more refined with each subsequent feature. He is also a very soft-spoken, gentle type witnessing the incredible level of energy alive in his work. He loved to played the gross, fat, old undead has for matinees in Detroit when he was a kid. But he really jumped into the genre when he, producer Scott Spiegel and star Bruce Camphell [from the EVIL DEADs] made a series of Super-Smor films while in college in Michigan. "We were moment which was a scare." Raimi says, "and the college audience

was used as a tool to raise money to make the first DEAD picture which was seen, praised and publicized by no less than Stephen King, "I think the inspiration for that film came from George Romero's NIGHT OF THE LIVING DEAD, which my sister snuck me into; that really terrified me beyond words. [And now] if Romero's the Master of Terror. Hitchcock the Master of Suspense and King the Master of the Written Word. I've coined a title for myselfif I might be so bold-as the Apprentice of Suspense," he says jokingly. "I figure I'll start small; I still got a lot of years ahead of me," he smiles,

Raimi's style and camera grew to be wonderfully wild and fluid (yet always in total control) with EVIL DEAD II. like Spielberg on acid "I love Spielberg I really look forward to his movies."

"I try and figure out the intent of a scene, then try to break it up into pieces," he says, "in a logical progression which will flow and out together on the screen-shaf's the basics of what any director doese and then I address each piece to make list intent) as clear as possible for the audience. And then, once I've decided it's doing that, I ask, 'How can I punch it up and give it a little more mice, to make I not excerning for the audience.' Sometimes the most slear [area] is the most evertice."

And yes, boys and pirk there is a Part III in the works, which begins

"I've coined a title for myself, if I might be so bold, as the Apprentice of Suspense."

jumped and screamed so I thought. Hey, this is great! I gotta make a which neture which have this effect." So he followed up with the Super-Shim SIX MONTHS TO ITM [III HAPPY A LITE NATH the story of a student driven mad ["that was a big hit on campus"] and WIIII III WOODN, whis!

cond of the last film, before the action returns to the cabin. The writer/director will try for an R rating this time (as opposed to the previous unrated) since, "as I grow older. I'm 29 mow, I'm less interested in the gore than I was before. I wanna lean article river award the transatic and amazing; though I'll definitely try to not let the EVIL DEADs' faithful followers down," he assures. I'll try to still make it fun for them and exciting and as thrilling as possible."

Between those films was CRIME WALE, a comedy which was taken out of his more-than-capable hands and recut and rescored by the studio. "Hook at it [today] as a D picture, meaning poor. If I'd made my cut of it, without the script being changed, and did the music and sound job! wanted, I could've made it into a C+picture. It'd never have been an A

"As I grow older, I'm less interested in the gore than I was before. I wanna lean a little more toward the fantastic and amazing."

picture, quality wise, but it would've been a hell of a lot better. It would have been comprehensible. In the beginning [of the final cut now] I can't understand what the hell's happening; it's all kablooey."

One script he co-wrote with the great (sen profiles) (BLOOD SIMPLE, RAISING ARIZONA), entitled THE HUDSUCKER PROXY, a still unproduced due to its proposed cost (the brothess want to shoot the 50% big business councily in black-and-white). Meanwhile, Raini camesowas "The Sinckering Man" of

the Coens' latest film, MILLER'S CROSSING, or whole as bases or washing out in the time bases were also had a blast playing the crazed, Manson-like psychopath in THOU SHALT NOT KILL, EXCEPT. (They shot his entire part in two days)

His next film is Universal's THE DAK MAN (budgeted at over 55 million), a modern-day BEAUTY AND THE BLAST tevenge tale based on his own story. "I'm gonna try and thrill the audience." Sam Ramm says, "but also try and uplift them and make them feel great as they leave the theatre."

#### FILMOGRAPHY

THE EVIL DEAD (1983)
CRIMEWAVE/THE XYZ
MURDERS (1986)
EVIL DEAD II: DEAD BY DAWN

THOU SHALT NOT KILL..EXCEPT (as actor, 1988) THE DARK MAN (1989)

## The Unwatchables

### **GREG GOODSELL**

The late great pop artist Andy Warhol once filmed a man sleeping for six straight in one unbroken take, edited in black leader at random and titled it SLEPE (1964). SLEPE was screened to members of the New York intelligentsia where, predictably, many chose to stay in the lobby and smoke cigarettes. The purpose of SLEEP and other films in the Warhol canon was to make the passive audience aware of the nature and goals of cinema. Is film the cumulative effort of skilled technicians and artists to entertain the masses? Or is film something that runs through a projector?

The closest many will come in dealing with these lofty questions is when we go down to the inner city video outlet and lay out three stinking skins for NIGHT OF HORROR (1983). Once home, the patron discovers that the first ten munutes is one unbroken take of two men talking in a bar with their backs to the camera with the sound recorded under several layers of mattresses. Is

this art? Or are we out three bucks?

NIGHT OF HORROR tells the story of a quartet of friends on a camping rip who are wisited by the ghost of a Confederate soldier. He requests that his skull be buried with the rest of his regiment. The campiers do so. The end. In the meanwhile, we sit through loads of footage of Cril War teneractions, courtery of the local Freemann Lodge photography not good enough to be in league with those shot at the bottom of a well; and an maudible sound-track with a dreary piano musical score repeating the same signature ad nauseum NIGHT OF HORROR doesn't even cut it on the level of a home movie, and yet, the good couch potato has faid out good money to see it What's going on here?

It the olden days of vote, if a film was to have any chance of theathold play is was required to be in 15 millimeter, have a medicam of technical experience (no paying theathold audience would settle for a NGHT OF HOR ROR, no tuckin way) and some entertainment value. Those days are long gape. With today's bargeoning demand for more product on video, all traditional modes of quality are out the window. Films that have played in two states, unfinished projects by producers who came to their senses late into the game, movies that have been gathering dust at the bottoms of closets—all out on tape!

We have 35 millimeter, 16 millimeter, Super 8, sometimes with sound. There are direct-to-video movies, direct-to-video videos, and old classroom visual aids masquerading as snuff (DEATH FACES IV) The world at large unit noesn't care once you've laid out the bread and are out the door.

"Ching!," says the cash register.

They're mad, they're bad, they're The Unwatchables. From the excesses of Warholian minimal cinema to movies so bad they're minimal. Hormovie completitist who run out and see every genre film insures anything with a bloody box will bring some bread back, bringing out a lot of losers that were better left mouldering in the can. Truth will out, however and you really can't fool all of the people all of the time. Picture a Rosey Grier type browbeating a wizened old video clerk and shouting, "This muthah tuggin' movie is no good, mutha fuchah. I wan' math three dollars back." Now" As such, the truly unwatchable is often only in smaller outlets for a very brief time. Only memories of the irredeemable remain. Submitted for your disapproval...

#### **BADFILM APPRECIATION**

As anyone who has squirmed through a Troma "cult comedy classic" will tell you, the joys of a true "badfilm" is a many-splendored thing. How can an overly clever TOXIC AVENGER (1985) hope to scale the delicious, vertiginous nausea of Al Adamson's DRACULA VS. FRANKENSTEIN (1971)\* Badfilm speaks to the select few in mysterious, unspoken ways,





" in dark, sardeme truths about existence. What sort of societs walls at CREFPING TERROR (1964)? What does this say about you when

you stay up past 3:00 a.m. to catch it on cable?

Chester T Junea's BLACK DEVIL DOLL FROM HELL (1984) is a case in point. This shot on-home video equipment feature tells the story of Helen Black (Shirley Jones), a dowdy retrivalist spinster. When Helen isn't at church or keeping her tract home spotlessly clean (where there are plastic slipcovers on the farniture and various articles of religious tack adoming the wals), and s on the phone to her sisters, warning them "not to fornicate with no man."

Picking up a plastic ventriliquist dummy with dreadlocks from a novelty store, the doll comes to life, use up Helen and fucks her. "Ah'm gonna take yo' cherry, BITCH!" it growls. The doll splits for the novelty store, leaving Helen a frustrated sexual wanton. The men she picks up at the neighborhood meat racks have a more conventional form of foreplay, leaving her unsatisfied. This leads to a bloody confrontation with the tiny one, with him once again returning to curp sho scheleys, awatting a new "bitch."

DEVIL DOLL is so racist, sexist, violent, tasteless and yet so kitenen sink banal it's a work of primitive genius. It's precisely the kind of approach a John Waters or a David Lynch feverishly strives for. A screening of DEVIL DOLL to either one would inspire them to give up filtimaking to sell shoes instead. These formerly radical directors, now ensconced in mainstream cinema have yet to have the courage to admit that what they do is best left

to those who have no idea of what they're doing.

Before we turn our attention away from "movies so bad they're good" towards "movies so bad they're awful." the readers advised to check out the analysis of what this writer feels is the true contemporary equivalent of PLAN NINE FROM OUTER SPACE (1959), DON'T GO NEAR THE PARK/NIGHTSTALKER (1979). (See sidebar)

#### REPEAT OFFENDERS AND ATTITUDE PROBLEMS

In film fandom, many would lesp at the chance to produce, write, or direct their own project. This being a world of war, famine and Dan Quayle, it follows that naturally these opportunities are only offered to people who don't give a shit. A person with money and equipment and not a shred of vision or originality has a better chance than you do, buttbreath, so just get over it.

Interestingly, bad filmmakers with cult reputations are very few and far between in the Boring Eighties. Larry Buchanan, a low man on everybody's totem pole unimpressed the world with his sixtles' remake of fifties' American International Pictures ser-fiers for American International Television Legis, INVASION OF THE SACCEMENT (1957) became THIF FEY CREATURES, (1965). IT CONQUERED THE WORLD (1957) became ZONTAR, THE THING FROM VENUS (1967), etc.

Buchanan's technicue is simple. Where others pour on sex, violence, gore, suspense, action and drama, Buchanan films his stones in such a way as

reary. To reserve a ray ear He book from just he date to come a just with high bed persons. On the consequence of the factor of the factor. Booking are large of the factor. Booking are large persons the football of the consequence of the factor of

Well Millerin is a highly altosyneritic bad director with a growing salt fallowing. Characters are introduced live long enough to builders it well from takes of wore and are their promptly folled to pick up the film? Itage to pace. Millipan canovies are shot or his home first of Staten Island all sections depicts edging slightly into the five lighter range. LLGACY OH HORKOR CUP Sel has a Victorian material administrating for gradient to come safts, leaves. The lead hand, who wears a welon Vinek sweater says My 1-they was born a gardener and died a gardener. And so will IP before resome has obstacled as also.

CARNAGI (1983) is Milugan's take on the haunted house schick. A suscept old larv is providing about in a basement when "specifial forces" spring to life. Dozens of o baseen assistants toos handfuls of excelsior at her before her unestines are varified out by a very visible page wire.

Amateur filmmaker Don Dolder's licks you up on view from time to any am extension of his unsolvenient with the magazine Guangue, a journal of spread effects for the Lacks and Spielbes. Dolder shoots in his hometown of Baltimore with John Waters regular, actor George Stover (himself) ramanie editor Cinerageabre). While an enthrosism for the point is evident. Dolder's movers exert expressly but educles of sheappark LEA, used sparingly. FIEND (1981) has a few seconds or stop motion phouls and a red cuttient aira around the tritials rise ago. SRGTH BLAST (1981) has a fixed expression monster mask and a few later raps. He rest of Dolder's features are sense of his lew close friends stifting around their tract locuses fallows. We must scho the complaints of the Dennis the Menace type moraster fairs who sent movers in good faith when we say, "This encours' no good, MicViden Store Man? Grain bask in "Howamer".

I cunier Lasdonder collaborator UPi Lounnel really dioesa't belong in a solidity to the rund Ametavan settings he uses as backcropy. He havmade one classic HH BOOGLY MAN (1981) and a few other interesting terms ach as HHE DIVONS HELL TROOK (1982) and OLIVIA LASTE (1983). HHE DIVONS HELL TROOK (1982) and OLIVIA LASTE (1983), fow mept turkeys that wiring servines included any worst thingrounday tow mept turkeys that wiring servines included on any worst thingrounday When Lemmel's good he's very worst shorter on any worst thingrounday BOOGLY MAN H (1983) and STRANG-PRS IN PARADISI (1983), he makes I dward D Wood, 19, look positively Legenderman.

It stores as foods the classed offer Ray who have two verse, early on that there is a market for crap like BO HAZ RD (1983) and SCAPS (1989). From that me had baked minisputes strong to be writer and that me had baked minisputes strong to be writer and that and to be compared to the classes per time.



caus office his smarrny cytucal affitted "Dahi't like my rast picture. Well, whatdiya expect from something called HOTTYWOOD CHAINSAW HOOKERS (1988)? Tin outra here, bub?"

The single worst genre director active localy is Roberta Findlay. Her stones and of any and all originality apathetic attention o technical

detail, and absence of all quality betray either a contractual onligation to which Findaay will be paid \$186 after lab fees or a severe attitude problem. How a womat director was able to turn an unreleasable properly into a cause celebra about a degradation of women (SNUFF, 1976) savs it simply.

With her late nusband Michael, Roberta has worked extensively in point, where presumably the soli oranicoaters who catch her work at the corner peep show relinquish their anonymity by Jennanding their quarter back. Her lensed in New York ditties -THE ORACLE (1985), BLOOD SISTERS (1987), IURKERS (1988), and PRIME EVIL (1988)-present a new nadir. One pictures Findlay as a character in a Woody Allen film, briskly waking down the streets of the Big Apple, brushing away all comers with. "Listen, you wented a horror movie ya gotta horror movie! Leave me the fuck alone! So what if it was out of focus?" Leave me alone, leave me the fluck alone..."

## STICKS OF WOOD AND SACRED COWS

By now enquiring minds want to know, "Does the presence of certain actresses indicate that the film at hand is a loser?" It's even money that recent pictures that star Bobbie Bresse, the late John Carradine. Cameron Mitchell, Linnea Quigley and Aldo Ray are sure-fire shitters. It's not that the work of the aforementioned band of thespians is bad, it's just that actors gotta eat too, y'know.

Bad performances in fright films belong to one-time wonders who made one two pictures before returning to retail sales work. Positively the worst performance in a horror film (or otherwise) is Thereas Farley's artistic interpretation of a stick of wood in BREEDERS (1986). As the heroine who halts an invasion of New York City by Ed French-created insect aliens (a talented makeup man stuck in countless no budget dogs). Farley is reduced to the level of a living prop. Whether it's discovering the disgusting alien's underground lair or the climactic shoot our Farley stares into the camera with a vanidness that a Vanna White would envy.

While Farley has beauty and poise Lucinda Dooling in THE ALCHEM-(1985) is little more than a warm body on board. This mediocre gore fantasy is done in by Dooling's non-emoting. She certainly wasn't cast for her looks. Beetle-browed and lantern-jawed, she essays her role as a tough wattress motoring through the backwoods with a gmm determination that says she would rather be anywhere else than in front of the camera. Maybe she was the producer's wife

While it's easy to dismiss the work of non-actors urged by hangers on to performing by accalemed stage and screen actress Oliva Hussey in DISTOR-TIONS (1986). In this psycho-drama, Hussey is shoved down the stairs, pursued by the charred coppe of her late husband, drugged, battered, and pashed around with a singular expression on her face: brows knit, mouth slightly opened hooking purzued Piper Laurie as Hussey's psychiotic aunt fares only slightly better, pushing sixty and wearing black sequine, gowns with oliuncine necklines at the breakfast table.

Will the moorecritous inclusion of Academy Award incumers into this right of the probine mind begins to ask, "Hilbinminm, Is there a sacret cover in his redom with a strictly inwatchable on their resume?" Look no further John Russes cooscripter of the classic NICHT OF THE LUYING DEAD 154683, has to his scriptinting credit THE MAJORETTES (1986) based on his palp made. THE MAJORETTES is a complete strikeout on every level Bod acting, head directing-and photography bad. The film itself looks like it was laid out in the sun a month prior to its release to home widee. Care is negligible in every way save the scripting department. Every little turn and detail of the complex, by zantine plot about a wacko butchering a small town's high school cheerleaders is preserved as to retain the flavor of Russo's deathless "paperback original" proces. Booooooooo.

### CINEMATIC MIND MELTERS

Thanks to video, abandoned film projects get a new lease on life Pictures that nave been lying around without the capital necessary to finish them, with a judic ous bit of pruning, can be sold to the home video market. The entrepteneurs behind these con jobs depend on a nation of spuds too stoned or wasted to notice that SPOOKIES (aka TWISTED SOULS, 1985) hasn't a slired of story or that IGOR AND THE LUNATICS (1985) has two sets of actors who don't match. "Maybe nobody!! In otice!"

RUNAWAY NIGHTMARE (1985) is the best illustration of this new type of merchandising. We are introduced to two "worm farmers" living in Death Valley who are abducted by a group of buxom female desperadoes. They are taken to a ranch, represented by sets shot on a theatrical stage, complete with curtains and backdrops. Vampure women expose their breasts in video inserts that don't gel with the film format. A gun duel between the women is shown and the picture goes black as a narrator tells us who won A fat woman cackles. "Worm farmers! Ha ha ha ha ha ha!" Over and over, but the control of the worm farmers turns into a werewolf because of the radiation. Has anybody else seen this thing. While RUNAWAY NIGHTMARES was released in the hopes of inebriated viewers too harmered to notice, the film itself will reduce the stone cold sober into a drug-lise stupor, destroying briato cells at an unbeard of rate. You have been warned.

## BOOK BY ITS COVER

As one crusty old retailer tells this writer "We don't sell moves! We sell boxes! This has a good box!" You just can't judge a book by its cover or a move by its ow. Elaborate, expensive box design can cover up a stimket (à la BLOOD FRENZY, 1986 or BLACK ROSES, 1988) and lousy box art can disquise masterpieces (as witness the countless cruminy graphics used to sell the classic ALICE, SWEET ALICE, 1977).

Ready atrocious box art may alert the consumer to a film with an undenative retard. Journ. Postively the worst tape box graphic ever is the one Jewiseu for PSYCHO FROM TEXAS (1974). The eyes of Chailes Manison are experimposed over an autistic child's cut outs of a cowboy hat and firing gunforic in parish. 'Ronnjer Rosin' primary colors. It complements nectectly the firm contained therein probably assembed by Tobe Hooperstyled impress about a childby manual terrorizing a hick town mayor.

The guidelines for detecting a grade Z unwatchable on video store guideliss are as follows—the phrases—"to gory for the silver screen!"
"released to video prior to theatrical release" or "simultaneously an theatre and home screens"—Oh yeah, sure kid. The presence of any of the aforementioned actors or directors in the credits. A cincher is if the ittle has a New York sciting (slumining porn technicians seem to be grinding out at least one new horror title a month now). Box art can be elaborate or terrible Bo on the lookout for exotically titled films without credits. BLOOD-SUCKING NAZI ZOMBIES was just another ret.lling for the world's worst walking dead film OASIS OF THE ZOMBIES (1982). Country of origin is not a sticking factor (though Spain and France have quite a few rotten movies as part of their international heritage). This chapter has stayed with American films be cause, well, we're the best gosh-durined country that's ever lived on the face of the earth and, likes we should know better.

Just rented this thing called THF HFREAFTER (copyright date in the too tecny to see). The gore is gag store. It's heavily dubbed although it's set in England (the filmmakers lost the soundtrack and had the actors come back to redo their lines) and the sound matches the mouths only rarely. Your Uncle Irwin could do a better job with the lighting and photography. The story is about a hizarre lowe triangle involving a crippled man, his faithless wife, and a virile gardener. The bickering amongst the three is genuine, as if the characters know each other in real life. The poor visuals drive the point home that we are watching somebody's home movies.

Stanley Kubrick's FULL METAL JACKET (1987) hypothesized about a "World of Shit" well, there's a World of Shit out there at the local wdeo store. From domestic to foreign turkeys, some old, some new, direct to viceo or finally released from their minth go-round at Tulsa drive-ims. Bad-good bad-bad, mediocre: ai's only a matter of time before us cineastes weamed on

the glass tit have literally seen it all. What then?

If any of these words have seemed overly harsh or unsympathetic to the verties involved in film production, rest assared that this writer would just as some go back, lay out good money to see THE HEREAFTER or any of the other titles mentioned in this essay, and watch fem all over again before even considering renting THEEL MEN AND A BABY (1987). This last film is trally anwart, hable for reasons too horrifying to comprehend in even these blood's asked pages.



## "Hope I die 'fore I get old"

#### DON'T GO NEAR THE PARK (1979)

There are hundreds of mediocre horror movies that have derivative plots, not a thought in their heads other than monetary recompense, obligatory gore, executed in a flat, professional manner. DON'T GO NEAR THE PARK (1979, released to video sn KIGHTSTALKER) has a markedly original story, daring and controversial themes and subplots, and profoundly disturbing scenes of violence, all cone in a way suggesting junior high school students with cameras.

Radfilm devotees can readily detect if the flick at hand has that "something special." In PLAN NINE FROM OUTER SPACE (1959). Criswell's loopy opening monologues let us know right away that the following will not be standard operational. The pre-credit titles for DON'T GO NEAR THE PARK inform us of the film's basis in fact and the search for knowledge and eternal life since early man. A subtitle reads "12,000 years ago" as we cut to a prother and sister cave couple. Gar and Tra (Meenn Peluce and Rarbara Monker), being chastised by the tribal queen mother. They are to be banished from others for their cannibalism, murder, incest and acts against nature, cursed to live 12,000 years hence until the twin stars of the wolf realign. They must then sacrifice a virgin descended from the tribe to be granted eternal life. If they fail, they will be damned "eternity upon eternity "

The cave people wear shag rug remnants. The cave brother is clean shaven with neatly combed hair. The queen mother is a teenage girl under layers of fourth-rate theatrical makeup. Tra, the cavegirl with

"Brady Bunch" pigtalls and finger cum warpaint, wails, "But, we are your CHILDREN!"

We know right away that this film has that somethin' special

Spanning prehistory to Seventies' suburbia with a dizzving blend of cosmic predestination, domestic drama and Grand Guignol, there is not one single aspect of DON'T GO NEAR THE PARK that could possibly be rendered any worse. Its mixture of lofty ideals and ambition, coupled with blunt incompetence. makes it the only film of the past ten years to plumb the depths of an Edward D. Wood, Jr. production. Shot one year after the Master's death near his old stomping grounds of Los Angeles, it's debatable if Wood's spirit was a guiding hand hehind the cameras

Produced and directed by Lawrence D. Foldes, from a script by Foldes and Linwood Chase, from a story by Chase under the title SANCTUARY FOR EVIL, the film is guaranteed a footnote in horror movie history as the debut pic of current scream queen Linnes Quigley (or as the titles proudly state "and introduceino (sio) Linnes Quigley").

A title reads "16 years ago." Gar, now known as "Mark," is seen in a sunt and makeup as an older man. "We will do what we have to do in order to survive." his voice is heard. He strangles a teenaged fisherman by a sec uded stream, tean out his guts and eats it raw. The process leaves Mark you that again and his human prey old and withered. His always wanders by in styluced old stygers, wanders by in styluced old stygers, can be always that the standard of the achief because, "I want to live fore-west".

Mark follows a slightly chubby Linnea home where she has a room to let. Quigley's willingness to do nudity just slightly over her age of consent is demonstrated in a gratution. Index scene and when one defit her far mys motivous to her mysterious boarder. In what is presumed to be a whirtwind courtship, they are married by a teenage priest and have a little girl christened "Boundi." All with the aged sister in black wells watching from the distance

Boundi (Tamara Taylor) is spoiled and doted upon by ner father, who entertains her with bedtime stories about cavepeople who devour small children. Quigley, playing against her type, becomes a resentful and jealous housewife in frumpy clothes.

It all comes to a point on Boundi's sixteenth birthday when daddy presents her with a tacky plastic pen dant fliched from the tribe's queen mother. "That does it!" yells 'Quigley. "She's gold and 1'm bronze!" Fed up with this near incestuous household, Boundi decides in run away from home.

Hitching in the seedier parts of Hollywood, Bound is abducted by a trio of thugs in a battered van. The state of the state

Hiking through miles of dry brush, Boundi stumbles upon a deserted ranchhouse tanded by the aged sister, here known as "Patti". Recognizing the magical talisman Boundi weers and her official designation as the sacrificial lamb, Patti lets Boundi stay at the ranchhouse which is shared by other runaway children-Nick (Crackers

Phinn) an abandoned, illegitimate nine year-old and Cowboy, a poor little rich boy used as an ashtray by his wicked steamother.

Aldo Ray (whose presence insures that the film is a dog, as this former Academy Award winner is not beneath porn the month his car insurance premiums are due) plays a writer who befriends the trio. He tells them that the ranchhouse that they 're staying in is a former trysting spot for a mysterious mistress named Petruella a concubine for the park's owner who vanished in the 1940's, who, like Pattl, wears an eyepatch. "Could it be? I don't know. SATANI"

The conclusion mixes in reanimated corpses, lazer zaps from eyeballs, horrendous dream sequences and a "shock ending." As the synopsis for DON'T GO NEAR THE PARK demonstrates, child murder, child abuse, paedomorphism, cannibalism and incest are dealt with in an exceedingly tasteless and unintentionally hilarious manner. Take the scene where Boundi is introduced to Nick. Boundi is sleeping on a Victorian pouf in the ranchhouse as Nick sneaks up and fondles her. "Hey! Keep it in your pants!" the plucky Ms. Taylor says. "Lay off that shit until you're at least twelve!" With the actors in question being as young as they are, this scene and many others give PARK the uncomfortable feel of "kiddle porn."

One could take up an entire book on cataloging PARK's many transgressions: rubber rocks bounce off people's heads, actors stop in the middle of whatever to look to the director for what to do next, Meeno Peluce's horrendous acting that suggests vaudeville mugging for backrow audiences, et. al. The technical help involved contribute to PARK's aura.

he in Line Dan Perrys handtwork is highly distinguished. Music and sound will be going in one scene only to go CHOP into another scene with music and dialogue already in progress. CHOP CHOP into an unrelated scene. CHOP into another bit of soundtrack master. CHOP. CHOP. Perry's editing plays a very large role in the film's incoherence, reminiscent of a pre-MTV stream of consciousness style or random slashes of scisors and glue.

More amazing still is the cinematography of Wilhiam Dediego. Dediego will aim home movie lights straight into the faces of the actors without filters or diffusion of any kind. Anybody with a few student films under their belt will know of the preferability of bouncing artificial light off a flat surface to light a seeme. but such was not the case here.

Characters have eerie, glow-in-the dark faces. Linnea Quigley, in particular, looks as if on the verge of colliding face first into a sunlamp.

Those of the auteurist school will insist on Lawrence D. Foldes' culpability, having produced, directed, and co-written the film. It's incredible just how badly directed DON'T GO NEAR THE PARK is. Foldes films everything in a medium long shot without reaction shots or many closeups of any kind. The most telling scene describing Foldes' ineptitude is when we watch Quigley leave her nome as the camera cuts to a young girl chasing her dog into the park. It's only well into the scene, when the girl gets her foot caught in a bear trap and has her intestines torn out by Patti, do we learn that the girl is how not to direct a feature.

It would be easy to surmise that DON'T GO NEAR THE PARK was

the work of teenaned filmmakers transferring their own fears of aging into the storyline. The lack of any older cast members, save Aldo Ray and the naive, amateurish craftsmanship involved suggest this. The theory, however, is found lacking to the eagle-eved viewers who catch a familiar name in the end credits that which past the freezeframe shot of Tamara Taylor smiling demonically into the camera..."Man in Van-L.D. Foldes." We rewind the tape to the aforementioned speeding van sequence to see an older mustached scum mangling his starlet's titties as even less appetizing theories of this movie's intentions begin to surface.

Linnea Quigley still expresses embarrasment over her involvement with this opus. This writer met Quigley at a horror convention where she confessed. "This was one of the first films I worked on and I remember thinking at the time 'are they all like this?" "Word was out to friends and family that when DONT GO NEAR THE PARK played third at rural drive-ins that the directive of the day was strictly "Dor't Go Near the Moviel" "You know how some movies are so bad, they're good! This one is so bad it was awfull"

Awful, indeed. Awe-filled will be the lucky viewers who catch DON'T GO NEAR THE PARK. One of a kind, audaciously imaginative and completely off kilter, this film is guaranteed a third or fourth repeat watching long after you've given up on the first hour of Bertolucci's THE LAST EMPEROR (1987). It has that "somethin' special" that talent, sophistication and money just can't buy.

GREG GOODSELL

## ANOTHER 10 WORST LIST

Style is selffered bore as a video of as the fireword, they are measured to the properties of a self-are fireword as the fireword of the properties of the properties of the self-are same fireword of the same fireword of

## INVITATION TO HELL

## DEATH FACES (Aka DEATH FACES (V)

Talk about a naked lunch. When you etcou this atrocity inspired by the FACES OF DEATH series, will you complain to the properties that no body gets on frot out on caneta?

## REST IN PIECES (1986)

The difference between a star studied vehicle and a constituded total is backers in the uses that rewrites itself every fifteen minutes. Are those people as ye? Dead' Killing people? Killing the people as the people as ye.



### GORE MET ZOMBIE CHEE FROM HEEL

Nyeah oyeab you've just rested somebody's home aroves!

## RUNAWAY NIGHTMARE

(1985) Worm ta mers) Ha ha ha ha ha ha ha

#### IGOR AND THE LUNATICS (1985)

Proxity condemned by Intertain nent lought as the west I Imever made." Close, but no cigar Something about a Manson-type common te

#### NIGHT OF HORROR (1983)

Ran through a projector now ran through a VCR. What is it?

## THE ALIEN DEAD

Early Fred Oleo Ray homain to mentor Early Bachanan Crude and unacceptable by either one's admit feelly low standards

## ANOTHER SON OF SAM (197)

A sulper barricades a high school as the police handle the situation in a assumely fastion. Made entirely of scenes of people walking in an real of hailways.

ANY AND/OR ALL BIG BUNGS I MADDR'S UDIO REMAKES OF FIFTIES' SCIENCE-FICTION MOVIES BY THE HOL SHOT GUNED DIRECTOR YOUT LIKE THE LEAST Lyou Know who they are! Madde so, so, a cess bening 1 cm unith address, come teachers along

While the real ten worst are unavailable for even the home video market Iton had for even software), there are times when the truly unwatchable escapes. Some movies are so bad you don't know if you've seen them or they're a dimly remembered bad dream. INVITATION TO HELL certainly falls into this category; the only record of its existence is a spot in a video store terminal which says it was returned because it was "defective." Defective is hardly the word as it is, bar none, the worst film this writer has ever since, which is saying a lot.

Made in England, seemingly shot on home video equipment, INVITA-TION TO HELL tells the story of a young couple visiting an estate who, for some reason, are unable to leave trapped with others who share their fate. While the plot recalls Bunuel's THE EXTERMINATING ANGEL (1962), HELL itself recalls mall security cameras throwing up random images. People are possessed by the devil in mid-sentence, vomit, come to, and never mention it again. A lummox strangles a girl because she's there.

While there are certainly astute fans out there with a list of HELL's credits, release date, etc., I prefer to thing this ran sans any identification to ingrain itself more deeply into the viewer's subconscious. The most salient aspect of the production is that all the actors appear to be under twenty years of age...made by children, penhaps?

The box art is an especially hideous illustration of a skeletal corpse, enshrouded in flames, done in wretched yellow and black charcoal. Badophiles in search of a definitive mind-melting fix are highly encouraged to seek this 'un out. Where is the INVITATION TO HELL cult? We know you're out there. Let's get together and have a swingin' of' time!

## RED ALERTI RED ALERTI



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PROFILE BY: KRIS GILPIN

# H.G.LEWIS

The Godfather of Gore who ushered in Mutilation Movies years before anyone else. If you still don't know who he is, why did you buy this book? In his own words. "There was a script I had for years called The Music of Mr. Mundy, a children's picture about a grade school orchestra so bad they're a smash. I found it completely charming but coudhd't see it as a commercial enterprise so I never made it."

"Nudies were lots of fun to make. BOIN-N-G was my favorite because it had a sense of humor. When David Friedman and I made THE ADVENTURES OF LUCKY PIERRE [chuckles], we were the whole crew. We cut no film out of that shoot, we used every foot we bought. It was a smash, which made me very cynical toward filmmaking. I felt LIVING VENUS was a good. well-made picture, with a union crew and it cost six or seven tunes as much as PIERRE, which was in color. In the entire life span of PIERRE. I think we made eleven prints, playing them mercilessly. We'd splice around the horrible tears and send them out again. Karen Black played herself, literally, in THE PRIME TIME. I notice she still does. It was her first picture; she was still a student [1960]. I shot BLACK LOVE for a tellow who or Chacago supplying only the echnical aspects of filminaking. I also put the campaign together paners it with my wn MISS

vas irresistible. But, ultimately, the producer disappeared and that was the end of that deal."

"One day someone sent me a French magazine called Image et Son (Picture and Sound) and BIOOD FFAST was listed as a classic horror film, between PSYCHO and REPULSION. In France there was a recognition factor [of my films] which just dudn't seem to bubble to the surface anywhere else. [Today's horror films] take themselves seriously; they're more concerned with prosthetic technique than with frightening people. [Trough, I always wanted to do]

"Though I always wanted to do The Ultimate Effect where we simply rip somebody to pieces, starting with the outer skin and working our way in until there's only a pile of glop."

The Ultimate Effect, where we simply rip somebody to pieces, starting with the outer skin and working our way in until there's [only] a pile of glop. We were gonna do that in WIZARD OF GORE, but was a jinxed production. We lost two days' shooting because the faceplate was [incorrectly inserted into] the camera. And the whole box of an electrical hookup caught fire and they threw us out of [that person's house]. Henny Youngman brought a lot of confusion onto the set [of THE GORE-GORE GIRLS], but he's a nice guy After an hour or two he knew his imes and stood in the right place, so I have a profound regard for the guy." [laughs]

"We novehzed COLOR ME BLOOD RED, though I can't remember if I wrote it. We had 45 rpm records of theme music from 2000 MANIACS and THE GIRL, THE BODY AND THE PILL (1967); we used to send them to radio stations."

"On our sets everybody had a good time, but we knew at ten o'clock Monday morning what we were gonna be shooting at four o'clock Thursday afternoon."

"We sold [the unreleased] AN EYE FOR AN EYE [about a blind man who gams ESP when he's given a dead man's eyes] to a guy out of Minneapolis who moved it out of our cutting room, in the middle of cutting, and that's the last I saw of any of it."

"SOMETHING WEIRD was, for me, an exercise in my mastery over the [old style] Mitchell camera because just about all effects were done in the camera. [The producer] became irritated with having it 'defiled' by playing it with] 'HE GRUE-SOME TWOSOME, so he withdrew his notive."

Lewis is now a highly successful advertising writer/consultant, living in Florida.

## FILMOGRAPHY

THE PRIME TIME (1960) LIVING VENUS (1960) THE ADVENTURES OF LUCKY

PIERRE (1961)
DAUGHTER OF THE SUN (1962)
NATURE'S PLAYMATES (1962)
BOIN-N-G (1963)
BLOOD FEAST (1963)
GOLDILOCKS AND THE THREE
BARES/GOLDILOCK'S THREE

CHICKS (1963)
BELL. BARE AND BEAUTIFUL

(1963)



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CAMERA (1963) 2000 MANIACS! (1964) MOONSHINE MOUNTAIN (1964) COLOR BE BLOOD RED (1965) MONSTER A GO-GO/TERROR AT

HALF-DAY (1965) JIMMY, THE BOY WONDER (1966) ALLEY TRAMP (1966) AN EYE FOR AN EYE (1966) (SANTA VISITS) THE MACIC LAND OF MOTHER GOOSE

(1967) SUBURBAN ROULETTE (1967) SOMETHING WEIRD (1967) A TASTE OF BLOOD (1967) THE GRUESOME TWOSOME

(1967) THE GIRL, THE BODY AND THE PILL (1967) BLAST-OFF GIRLS (1967) SHE-DEVILS ON WHEELS (1968) JUST FOR THE HELL OF IT

(1968) HOW TO MAKE A DOLL/HOW TO LOVE A DOLL (1968)

THE ECSTASIES OF WOMEN (1969)

LINDA AND ABILENE (1969)
MISS NYMPHET'S ZAP-IN (1970)
THE WIZARD OF GORE (1970)
THIS STUFF'LL KILL YA! (1971)
YEAR OF THE YAHOO! (1972)
BLACK LOVE (1972)
THE GORE-GORE GIRLS/

HE GORE-GORE GIRLS/ BLOOD ORGY (1972)

(Filmography from <u>The Amazing</u> <u>Herschell Gordon Lewis</u> by Daniel Krogh, with John McCarty)

## Olde Worlde Horrors

## **JOHN MARTIN**

Don't get me wrong it's not a question of lame-ass limey patriotic pride. As Dr. Johnson pointed out all those years ago, "patriot.sm is the last refuge of a scoundrel.." and you better believe the Doc wouldn't shit ya! I'm making no great claims for British horror here. Sure, the early Hammers were a potent force, but that company's output soon degenerated into pointless and increasingly desperate rehashes of those early triumphs; for the most part put together by people who didn't have a clue what made them so great in the first place. Hammer was a spent force long before they made those embarrassing attempts to relocate Count Dracula to early '70's swinging London. There have been interesting British horror auteurs along the way, e.g., Peter Walker, whose unbelievably gory-for-its-day FRIGHTMARE (1974) explored the possibilities of Black & Decker brain impalement long before Abel (DRILLER KILLER) Ferrara caught on to the possibilities Walker never quite reaised his potential and after the failure of his ali-star gothique dud HOUSE OF THE LONG SHADOWS (1982), he turned his back on horior forever, pursuing instead a successful career in real estate. Then, of course, there was Michael Reeves who bought the fann at the ridiculous age of 25, but not before completing his masterpiece WITCHFINDER GENERAL/ THE CONQUEROR WORM (1968). Stre. Clive Barker's HELLRAISFR (1987) promised a reboth of the British-made horror movie by putting a few new kinks (e.g., Jesigner demons into sado-masochism and trans-dimen sional incestious necrophiha) or the eternal triangle, but almost immediately Palice Pictures brought out the pissawful ELM STREET cash in DREAM DEMON (which I can't avoid mentioning, was directed by a Yank) to remind us why the sucker was dying in the first place.



Mest of the feel of Europe can be distinsted even qualific than that, tummer any a resonating and points' (as they say in the Tortoxiston Stories, Context) on the off-Gore Stories, and Germany and Trainer ment fleeting mentions. The former has channed out a multitude of horizof films, nationed of them worth a German susage. Just recently, a strange axyan boy by the

J. S. Battenett, made the totally discissing NEKROMANTIK is so stated purise, collect body parts from attribute, olderly back that is not any have say with them. Butterent scarcer the atoms rate of that part ones it, devalor along widdly mark the unes. Apart from that the only ones state corrections of come out of Germany have been made by sixting nor lettings of Michael Armstrong's MARK OF THE DAVIL (1960).

France has come up with nothing worthwhile since George Franju's stage and surred FYES WITHOUT A FACE HORROR CHAMBER OF DR FYUSTUS (1959), unless you count such incoherent Jean Rollin psach up wer dreams as SEX AND THE VAMPIRE. THE NAKED VAMPIRE

and LIPS OF BLOOD And, if you coupt them , why '

Space, the glenious story of Eurogore is the story of a Roman legion of Spacetist Splatter materia plus a handful of Spanish eccentrics. It was The Book of this kalestatred the horior fifth back to life in 1956, after an interfade in which the seefs fifthe had usurped as rightful position as the eigene most people consent to have the iming shit scared out of them by Recursor Freda's variation on the Erizsepeth Bathory leaend. I VAMPIRI THE DEVIL S COMMADMINITY, was made the year before Hammer SHE CURSE OF FRANKINSTEIN (in a Vinencia) time even in the framet a full two years before Hammer s own revisionist vampire yarm DRACULA HORROR OF DRACULA But it's 1962 of FIRROR OF DR HICHCOCK. THE HORRIBLE DR HICHCOCK, typical of Freda's work in its fussy swall sixtle and overbit win meloditaminity fone that best illustrates the difference between Italian and British golfine horror and why the former authasted the latter. In its day, CURSE OF FRANKENSTEIN had critical shifting briefs and vinears honking in the sales over it graphic, depiction of violence now

FLESH FOR FRANKENSTEIN. Death Fucked in the Gall Bladder



It looks positively tame due to the rivers of blood and mountains of offal that have been spilled in the meantime by Lewis. Romero and company DR HICHCOCK, on the other hand, originally hyped with the line. "His certible secret was a coffin named desire, the candle of his lust burned begintest in the shadow of the grave" is still a shocker. So much so that the recent U.S. whoe release was still heavily out to avoid any reference to necrophilita. (Fieda's ode to that particular sexual praference draws much of its strength from the galvanising presence of Liverpudlian cult actress and sentilicial beauty Barbara Steele.)

Latan horror films show a willingness to confront taboos with a go-forbroke intensity that just isn't present in the genre mainstream. These films could only be made in ultra-Cathohc countries (see also Sam Moffits spece 'Mass Horror, Cruetty, Carnage and Christianity' in DEEP RED No. 6) where the idea of fur has become inseparable from notions of punishment and suffering Remember, Spain's favorite national pastime is torturing cattle, in countless provincial festivals, the locals mark special occasions by

maltreating small, furry animals.

But we were talking about Italy and Riccardo Fieda, in particular Freda's exact position in the horror firmament is difficult to fix, due to the heer unavailability of most of his films and also his habit of taking a powder two days into a shoot and leaving cinematographer Mario Bava to complete the picture in progress. Of course, it was Bava, not Fieda, who came to be regarded as the kingpin of Italian horror.

Bava was a true man for all horror seasons, as comfortable with eye violence and cranium puncturing as he was with subtle, atmospheric horror, apparent from his debut, the 1960 monochrome ciassic BLACK SUNDAY (which launched the whole Barbara Steele cult). His subsequent career was

Baya's CARNAGE, The Second Film Rated "V" for Violence





erratic to say the least, but I get royally presar when people though flessly frot out the myth that Baya never made a decent picture after BLACK SLAN DAY. A look at the track record softenes that one and also explodes hat other instating sight that Italian horror thinx are invariably "posities rehashes of America i bits." Consider. Baya established the conventions of the the anout which HALLOWLEN and everything that followed it would Tit make been possible) with THE I VIL EYE (1962) and 1964's BLOOD AND BLACK LACE tin which the killer sports a claw glove that will give Fred to the h fans one fuck of a case of dead vul. That other influential 'American hit,' FRIDAY THE 13TH, is an unacknowledged remake of Box 3 1971 tilm ANTEFATTO aka TWITCH OF THE DEATH NERVE. BLOOD BATH, BAY OF BLOOD, CARNAGE, THE ECOLOGY OF A CRIME, BEFORE THE FACT, LAST HOUSE ON THE LEFT, PART 2). (It's appropriate that the whole "have sex and die" cycle should stem from a classic of Catholic guilt-tripping.) Of course, Bava's pedieree as a Godfather of Gore stretches back much further than this. If BLACK SUNDAY hadn t heen doeged by censorship and distribution hassles. Baya would have been recognised as the guy who kicked off the whole gore ballgame instead of Herschell Gordon Lewis (whose BLOOD FEAST, as well as being a Johnnycome-lately in the gore stakes, features none of BLACK SUNDAY's atmosphere and production values and [worst of all] no Barbara Steele [for whom Connie Mason makes a piss-poor substitute]). ALIEN also plunders its kill-go-round plot from ANTEFATTO and its whole visual style (along with specific scenes, e.g., the discovery of a gigantic, fossilized extraterrestnal) from Bava's 1965 excursion into sci-fi, PLANET OF THE VAM-PIRES.

## The Morgue Slab -- Part of Fulci's Playground





THE GATES OF HELL

It's no mystery why myths about "Italian rip-offs" persist, even in the face of all this evidence of the exact opposite, when you look at how American distributors handled Bava's later films: SHOCK became BEHIND THE DOOR II; ANTEFATTO turned into I.AST HOUSE ON THE LEFT, PART II, and 1972's LISA E. II. D'AVOLO was finally released three years later (in the pea soup honking wave that followed William Friedkin's THE EXOR-CIST) as HOUSE OF EXORCISM, with much of Bava's original footage deleted and replaced by an amateurish restaiging of selected highlights from the Friedkin biggle. At one point, Father Robert Alda asks the demon that is possessing Elke Sommer, in the name of all angels and saints, where do you come from," only to be told, "from a cunt...you jerk". This new footage has been credited, if that 's the right word, to various directors (even to George Romero by one account), but. I've got it on preity good authority that Bava himself shot it. If so, his heart obviously wasn't in it, but who can blame him?

In view of the fact that he had to contend with this kind of shit all through his career, not to mention microscopic budgets, it's a miracle that Bava ever made anything worth watching at all, yet he is, undoubtedly, the towering figure of Italian horror. More than that, he is, arguably, the most influential horror director of them all. Period.

Bava's influence on current Spaghetti Splatter supremo Dario Argenta is indisputable, except for the fact that Argento himself has recently been disputing it. He's fooling no one but himself, but we can forgive him in view of his onswerving commitment to his own uniquely personal and off-the wall technosolia twisions.

Because he scovered elsewhere in this handbook. I'll resist the temptation to dasher on about Argent i and pass on instead to another man whose mane has become symonymous with Itahan hortor. Signar Louis Pull. Its a mark of just how red hot Full, is when he IS hot [1995-83] that afficionados. 

Balling the Barting is a fix ext.



creasingly lurid film titles such as PERVERSION STORY (actually a pretty tame giallo); LIZARD IN A WOMAN'S SKIN (a pretty mept giallo made when they all had to have FOUR FLIES ON GREY VELVET soundalike titles), and (get this) DON'T TORTURE THE DUCKLING(! ?!). But it was with 1977's DON'T LOOK NOW (THE PSYCHIC/SETTE NOTE IN NERO), in which he revealed his flair for the gory set piece, that the old guy (well into his sixties by now) really hit pay dirt. The scene in which a woman's face splits open after she has fallen off a cliff convinced producer Fabrizio de Angelis that he had found the man to helm his projected DAWN OF THE DFAD cash in. Romero's smash hit played as ZOMBI in Italy so it was no surprise that Fulci's effort came out as ZOMBI 2 (ZOMBIE in the USA, ZOMBIE FLESH FATERS in Britain). Fulci took the deadsters out of the shopping mall and put them back in the Caribbean where they belong. He not only out-splattered DAWN, which scant months earlier had been regarded as some kind of "last word in gore" (when Gianetto de Rossi's deadsters bite through a major artery, the blood flows like Niagara fuckin's Falls and I'll take the skewering of Olga Karlatos' eyeball on a splinter of wood over the rotor blade decapitation of Tom Savini's box-top zombie any day of the week), he managed to make an altogether superior movie, dispensing entirely with the misfiring would-be social comment that quickly makes DAWN such a yawn (If that last comment doesn't get them burning copies of THE DEFP RED HORROR HANDBOOK in the streets, I'll cat my boxer shorts!) And yes, I

know that I falc orce described he call death of John Morgaen in GATES DI HILL is a civile waited to launch against a certain type of tases in no it safe that play that way on the screen. I allow a luevement with ZOMRD is all the more to make the considering II at he had to make it on a budget that wouldn't pay off the cocame bill on some major Hollywood productions Notice how the zombie conquistadore, who note up to bite lumns out at the so geous Agret a Gay, only appears to be decomposing from the neck up wards and how the same shot of lan McCullough throwing a molotoy, ork tail is repeated over and over again during the climax.

Impressive as it is. ZOMBIE is still basically a Romero tin-off, but use the next two years. Laler was to develop his own unique emenatic identity while completing a zoni ne quartet with GATES OF HELL CITY OF THE LIVING DEAD, THE BLYOND SEVEN DOORS OF DEATH, and THE HOUSE BY THE CLIMETERY Rambling, wayward storylines, raw-dropound scenes of megaviolence and the finest goth que atmosphere on a budget since the hex day of Mario Baya were the hallmarks of this string of classics. As if to prove that the loose as-diarrhea narratives of the zombie movies were a stylistic device rather than a deficiency in technique, I ulci's next film, THL NEW YORK RIPPLR (1982) was a tight-as-a-drum, ultra-realistic slasher.



The VICIOUS NEW YORK RIPPER



THE BEYOND, Fulci's Zombie Masterpiece

His orientation for this one was something along the lines of, "Fuck this louma crane shit, violence is nasty and ugly and that's what I'm gonna rub in your face. How d'you like it now?" The quintessential 'violence against women" picture, all prints of RIPPER were thrown out of Britain, where Fulci had racked up a record number of entries on the Director of Public Prosecutions' "video nasties" list It was eventually released in America, where everyone hated it. To paraphrase Mike Tyson, who states unapologetically that he's "in the hurt business." Fulci was at this time "in the horror business," and he wasn't about to pussy around. Unfortunately, like a number of his contemporaries. Fulci was businessman enough to move on to another business when the horror business wasn't doing too well. The most frenetic genre hopper of them all, he came up with some intriguing movie hybrids when freezeframed on the generic cusp as one cycle gave way to another MURDER ROCK features more flashdancing than eyeball trashing: CONQUEST pits barbarian warners agains living dead jelly babies, and so on, as Fulci drifted mexorably back into hack work, punctuated by chronic bouts of heart disease. His best film of this period is THE DEVIL'S HONEY (1986), an amusing 9 1 2 WEEKS clone which features mutua, masturbation atop a speeding motorbike. Fulci returned to horror with AENIGMA (1987), a disappointing mishmash of PHENOMENA, PROM NIGHT 2, PATRICK and THE MEDUSA TOUCH (when what his fans really wanted was an unadulterated slice of vintage Fulci, full throttle gothique Grand Guignol served up as piping hot as it was in his throat-ripping, bowel-barfing, head-drilling heyday) and ZOMBIE 3 (1988), which had to be completed by Brut o (NIGHT OF THE ZOMBIES/ZOMBIE CREEPING FLESH) Matter when Falci's health gave out again. The old guy has announced several new projects including a sequel to his masterpiece THE BEYOND. I, for one, would like to think that reunited with cinematographer Seigio Selvati FX ace Grane to de Ross, composer Fa no Friezi and the rest of the gang, Fuler would still prove capable of opening a few people's eyes, not to mention

Family empopular with Britain's Director of Public Prosecutions R ... De scato represents the realist wing, i Italian horror filmmaking the has served as assistant director to Roberto Rossellini) as oppose i to the more fantasy incomed Fulci. His HOUSE ON THE EDGE OF THE PARK (1980) the openia's blackest essay in class conflict, teams psycho cons David Hess and Libra Morshen as low lifes picked up and humiliated by a bunch of bored vionies seeking thrills. What they get is the vengeful duo beating, tobbing. raming, razoring and pissing on them until the ill-advised, far-fetched twist ending Strong stuff, for sure, but it was CANNIBAL HOLOCAUSI (1979) that sealed Deodato's notoriety. To understand CANNIBAL HOLOCALST. you've got to understand the whole Mondo movie thing. Mondos are sensational st documentaries depicting violent, erotic, or just plain of hizarre events going on in the far-flung corners of the globe Gualtiero Jaconetti and Franco Prosperi set the pattern with MONDO CANE A DOG'S LIFE. which was considered mortifying on its release in 1961 but looks hilanously tame now ('highlights' include Rossana Brazzi having his shirt ripped off by screaming female fans and native women throwing bananas at men in trees). Jaconetti and Prosperi were the first to exploit the fact that cruelty to animals is chean, easy to arrange and never fails to get a strong reaction; subsequent Mondos were invariably stuffed with rampant animal abuse. There were accusations that with 1965's AFRICA ADDIO/AFRICA, BLOOD AND GUTS, Jacopetti and Prospen went one crucial step further by arranging the execution of some natives for the purposes of their shockumentary. Anyone who has been unfortunate enough to see a more recent Mondo. Angelo and Alfredo Castrolione's thoroughly repellent ADDIO ULTIMO VOMO, will be in little doubt that that kind of shit does happen. Deodato's CANNIBAL HOLOCAUST casts a saundiced eve over the way such films serve up cheap thrills under the guise of the Italian tradition of realist filmmaking, but ends up, by virtue of its sheer eleverness rather than in spite of it, indistinguishable from what it seeks to condemn. Rapacious honkies torture, sexually abuse and murder the locals, all obsessively committed to colluloid, as is the revenge of the natives, who finally hunt down and eat their tormentors. Throughout, complex arguments about the validity of such material are batted around, but what ready sticks in the mind and the throat is the sheer repulsiveness of such imagery as a D.I.Y. abortion, a woman penetrated by a stake that exits through her mouth, and, of course, the inevitable maltreatment of animals.

CANNIBAL HOLOCAUST is, undoubtedly, the bost of the cannibal movies and inspired a string of inferior initiations. Umberto Lenzus CANNIBAL FEROX (1981) dispenses with HOLOCAUST's narrative complexaties but doubles up on the violence as an expedition of college kds out to, prove that cannibalism ocens't east flow dumb can you get!) falls foul 91 disks-hopping, it priering, brain eating hottentois. FERO has count of switching the lenz's equally gory threasts sheed off and eaten, strips of flesh pulled off MeMe Lay's back, and eaten, intual rape with dildos violated in the violation. Cally cultisty precing themse-vice with holds of they can be hong up and used as numan swang boats, etc.) EATEN ALIVE BY THE



CITY OF THE WALKING DEAD

CANNIBALS (1980), probably due to the scene-stealing antics of madicap John Morghen in the former. Morghen also starred in Autonio Magilierottic CANNIBAL APOC AL YISE/CHE CANNIBAL SARE. IN THE STREETS (1980), which has trannatised Vietnam vets turning cannibal in the streets of Georgia. (Magiphereti had directed the proto-vateo masties LLESH FOR PRANKEPSETH IN/ADITY WARITOL'S ERANKEPSETH and BI OOD LOR DRACT LA/ANDY WARITOL'S DRACULA in 1973, though both are usually miscredited to Mathol acolvic Paul Mourises.

As for Deodato, he invoced the spirit of ALRICA ADDIO for we from his away good. CANNBAL HINDCALST because he sugger of a long tuning obsecutive trial. (Non Haltar gorehounds unglit well be anazzed to learn how strastly censored these times, intended p mainly for the export market, are in their country of origin. This is, of course the reason for the whose Mondo "documentary" scam in the first place.) It was finally acquitted, then all prints supposedly were destroyed in a mysterious trie. Documentary in the first place, it was finally active the resolution of frontations. Humansking and he now ever claims trait has personal from nor frontations. Humansking and he now ever claims trait has personal mounts at one his back callodgue is the six kening LAA 149-44 NGSs, his contribution to the mawkish "terminally ill children" eyel. This is a gostal puly because your eet the impression that Deodato his fer time of lice, could fain an my minaber of great riostes it he way just left to do what he does test.

Such get out clause for Joe D'Amato, known to his mom as Ar strate Masse on and in the redus of his various cellulaid atract es a Michael Wittiba Peter Newton David Hills Steven Benson of Kevin Maneaso depending on low the mood took him that day. D'Amato has been expunsible ter bad fright films (e.g., THE GRIM REAPER ANTHROPHAGOLS REAST ABSURD ANTHROPHAGOU'S II) Dad tuck films to 2. BLACK ORGASM BLACK SEX, HARD SENSATIONS, PORNO LROTIC LOVE PORNO HOLOCAUST, SENY LROTIC LOVE, SUPER CLIMAN GREEDY MOUTH, FIGHT AND WET, INFERNAL ORGASM and THE PLEASURE SHOP ON THE CORNER, to name but a few) and even films that managed to be both things at the same time FROTIC NIGHTS OF THE LIVING DEAD is a pomo testaging of Fulci's ZOMBIE (just what the world needed. hub?) and who could forget the spectacle of Kieran Canter searching for his dead girlfriend's G spot in D'Amato's heartwarming (and heart-eating) BLUF HOLOCAUST? D'Amato hijacked the EMMANUELLE series elevating Laura Gemser (Moira Chen) from nowhere to a position of obscurity with his BLACK EMANUELLE pictures. Eventually, he took the logical (to him) step of pitting Emanuelle against cannibals in EMANUELLE AND THE LAST CANNIBALS TRAP THEM AND KILL THEM (1976). These genre crossovers spawned a whole stable of horror/poino "stars' such as Gemser, Annie Belle, Al Cliver (Pierluigi Conti), and George Eastman (Luigi Montefiore) Eastman's antics in the ANTHROPHAGOUS films (gorging himself on an unborn foetus and eventually, in a spirit of "top that," his own intestines) put them at the head of the video nasties list in Britain.

Recently, D'Amato has made the Ruger Corman-like transition from prolific director of low budget programmers to producer of more polished stuff. Most notably, he has been partially responsible for the feature debut of the next superstar of Italian horror, Michele Soavi STAGE FRIGHT (1987) is the nonsensical but gripping tale of a serial murderer who dresses up in an owl costume to stalk a bevy of beautiful dancers (not to mention eternal victim John Morghen) around a locked theatre with chainsaw drill and axe. Soayi started at the bottom and worked his way up from bit parts in such chunkblowers as GATES OF HELL (as Tommy, whose heavy petting session with Daniella Doria in the back of a landrover is rudely interrupted when she starts barfing up her intestinal tract) and ABSURD (as a scooter riding kid who runs over George Eastman and is then eaten by him). to assisting Argento on TFNFBRAE, PHFNOMENA, and OPERA, then making the documentary DARIO ARGENTO'S WORLD OF HORRORS (1986) Last year, Soavi greeted second unit on Terry Gilliam's FHF 4D-VENTURES OF BARON MUNCHAUSEN and was responsible for tying up so many loose ends on that troubled production that Gilliam has said, 'I look at the film now and think half of it is his."

So ives new film, which started life as DEMONS 3 but mutated into THE CHURCH, is the one to watch out for It was produced by Atgento, boasts muste by Keith Emerson AND Goblin, showcases Sergo Stradeti's most astonishing demon LX yet, and teatures John Morghen as a priest (21) Happy days are here again. The other biggic looming on the horizon is Argento and

## THEY TAMPERED WITH NATURE - NOW THEY MUST PAY THE PRICE.



George Romero's first collaboration since DAWN OF THE DEAD, an Fdgar Allan Poe (welcome to the public domain, Ldgar Allan') two-hander compnising Argento's reading of "The Black Cat" and Romero's relocation of "Masque of the Red Death" to an ALDS-ravaged future, in preproduction

at the time of writing. Unfortunately, the rest of the picture is not quite so rosy. Increasingly Argento's DACFilm organisation has become the solo standard-bearer of Spaghetti horror as too many talented filmmakers take the soft option of churning out anonymous, anaemic pap for Italy's mushrooming cable TV channels, much of the plame resting on the shoulders of upstart media mogul Sylvio Berluscons. The story of Mario Bava's son Lamberto is a particularly cautionary one. After serving as his father's assistant for twelve years, he co-directed Bava Semor's swan song SHOCK (1977) due to the old guy's failing health and made his solo feature directing debut with 1980's MACABRO, a minor black masterpiece in which several very crazy people are cooped up together in the same house. Dario Argento rescued him from a stint in hackland directing imitations of JAWS (DEVOURING WAVES) and FIRST BLOOD (BLASTFIGHTER) to collaborate on the equally claustrophic but substantially more splattery DEMONS (1985). Bava directed one more teature for Argento, the unambitious DEMONS 2, before setting for a I fe of take-the money-and run in the world of cheapjack Italian TV movies GRAVI YARD DISTURBANCE, in which nothing happens for 45 (count em) minutes and fuck-all after that, is a disgrace to the family name the

a set Palan Hortor move I have ever suffered through, but none. But THE ORRE (1988) has got to take the biscuit for sheer gall ut's an inept remake of Func's HOUSE BY THE CEMETERY, pitted with pointed (and pretty pointless) days at Baye's former mentor. Argento. There's a village idiot character named. Darno' and at one point Baye restages the underwater sequence from INFERNO, as if to say, 'anything you can Jo, I can do better.' Needless to say, the results are quite laughable and to generate any interest at all the film had to be released in Britain under the shameless counterfeit title DEMONS 3.

l amberto Bava, an easy-going, roly-poly kind of guy, is an obvious talent is capable of. He's not going to get them from Sylvio Berlusconi and it's a real passer to see the guy who should be leading the pack lagging along at the back. Even harder to take has been the spectacle of up-and-coraing talent getting sucked into the sterile world of safe, homogenised TV product. Just take a look at Marcello Avallone's SPECTERS in which yuppie archeologists (led by [Surprise! Surprise!] Donald Pleasence) take on Sergio Stivaletti's barely elimpsed rubber ghoultes. It's kinda slick, but...y'know...Z-z-z-z-z.



begerable a reaction has set in agains all this blur arcs and a ware of escapes the arcs of Germanio Cantines SPIDLR LABYRINIH.
IN NIDO PLE RANDO Audies Matoris VILLE UTTH (passed a bi-from to 12 to 3 distribution) and a collaboration by America I beyond to not lighter functions. Innertials Gossamu, Ardiano, MY TOVELY BURNI BROTHER MAD BRODDY MOVEL, is about to breas. These your, furfixment is then intention as a return to splatter bases, stylish but hird edged distribute along classical Italian lines. All that remains to be seen is whether their movies live up to the rhetoric.

Meanwhile, over on the Iberian Peninsula...

Jesus I ranco is often Jepicted as Spain's answer to Joe D'Amato like D Amato he changed his name (from Jesus Franco Manera) and uses about a million pseudonyms (e.g., A. M. Franck, Frank Manera, Percy G. Parker, Frank Hellman and David Kuhne) and his output is roughly comparable to D'Amato's in terms of quantity and quality (i.e., 'lots of it" and "shit"). Serious Franco students (these people actually exist, I know some of them) need the brains of a rocket scientist and the stubbornness of a mule to get to grips with the man's ocuvre, because in addition to the small matter of all those confusing pseudonams. Franco has a habit of shootine his movies in three versions standard, gory and hardcore with each version getting its own title. Franco has made films about mad sargeons, fiendish Orientals, prison camp wardens. Dr. Frankenstein, Dr. Mabuse, Jack the Ripper, and Emmanuelle among others. All of these characters, as rendered by Franco, have one thing in common-their attitude towards women-who in Franco's movies have their breasts sheed off or used as pin cushions, their private parts tipped oft and eaten, their eyes gouged out and eaten, and their tongues used as toilet paper. They are hunted down, HOUNDS OF ZAROFF style, sold to Arabs and raped by German Shepherds. Franco is a misogynist That means he's the kind of gay who's obsessed with women having their breasts used as pin custions, their private parts torn off and eaten, etc He benefitted no end in his c.nematic pursuit of this obsession from the demise of his namesake. The Generalissimo, and the resulting relaxation of Spanish censorship. Franco's technique is cruue beyond belief (he pionecied the 'fade to black by zooming in on an actress's pubic bush" shot) and who could forget the spectacle of Al Cliver holding his arm behind his back in CANNIBALS to signify that it had been cut off and eaten by the natives But the sheer overwhelming volume of his output (between 1968 and 1981 alone he cranked out something in excess of 200 films!) makes lesus Franco impossible to ignore, much as you'd like to.

If Franco is the Mr. Sleare of Spanish horro. Paul baschy (given nature Journal Molina) is the anniable bufform. The exweightlater and startling John Behus lookalite's attempts to create a Spanish equivalent to the Hammer and I miersal horror cycles fon a budget of about two posetas per flut) have to be seen to be seen to the solewed, ranking among the most paid witoppingly, out-of-wark celluloid offenings to be found anywhere in the world. If simpossible or come down too hard on this crud because Nasdy's heart is so obviously in the right place and he goes about in mitiganded task with such good gusto.



often suffering extreme physical discomfort to achieve the desired effect. In 1972 5 Ht NCHBACK OF THE MORGUE, his finest hour, Naschy actually allowed himself to be bitten repeatedly by a pack of rats? He got his own back by setting fire to them (2) in the manner of a latterday Lon Chaney. Sr., though he is more often compared with Chaney, Jr. due to his internumble series of movies concerning the exploits of tragic Wolfman Count Waldman Dannisky (beginning with 1967's THE MARK OF THE WOLFMAN HELL'S CREATURES/FRANKENSTEIN'S BLOODY TERROR). As in the tall end of the Hammer cycle he admires so much, continuity and consistency count for nothing in Naschy's Dannisky films. Each one suggests a different origin for his by canthropy, which isn't necessarily brought on by

the fite of a werewell any monster wel do an titlere is always a where it it is a parage as my baseds from In THE WERLWOLL AND THE PETERS of the paragraph of t

HUNCHBACK OF THE MORGUE, directed by Javier Aguirre (Naschy writes most of the movies he stars in but has directed only a handfull leaves out Daninsky for once, but throws in just about everything else but the kitchen sink to compensate for his absence. Naschy is Goto, the hunchback of the title, whose job is apparently to saw off the hands and feet of courses in a German morgae. Kids throw stones at him in the street and doctors beat him up because he's a hunchback. When his girlfriend dies, he hides her in a cave. Rats turn up and nite lumps out of her, leading to the scene described above. A mad scient st promises Goto that he'l, bring his girl back to life if Goto provides him with body parts (and he's not fussy where they come from) for a monster he's building. I mally, the doctor places a severed head on top of a pile of guts in a tank and . Hey, presto!...a monster is born. Needless to say, it immediately starts a punch-up with Goto and everyone falls into a handy-dandy vat of acid. A highlight of every Naschy film is tae mandatory scene in which the Jimmutive horror icon peels off his roll-neek sweater and bares his paired chest to the world, prior to bedding some exotic senority or other. In HUNCHBACK OF THE MORGUE, he also bares his papier maché hump, though wisely this scene has been excised from most prints. Naschy will play a host of monsters in the upcoming HOWL OF THE DEVIL, which on past form is going to be dumb as hell, but no way will it be dull

Jorge Grau deserves a mention for his THE LEGEND OF BLOOD CASTLE CERLMONIA SANGRIENTA (1972), another reworking of the Erszebeth Bathory legent, and probably the most oppressive one yet, but mostly for his 1974 NIGHT OF THE LIVING DFAD cashen THE LIVING DIAD AT THE MANCHESTER MORGUE, take BREAKFAST AT THE MANCHESTER MORGUE, DON'T OPEN THE WINDOW and various other rules). Once again, the Latin riportly was better than the Romerous order inless, the case of people won't like nie saying that but to quote Joe Bob Buggs, "this sin't communist Russia"). Grau's film derives much on its umpert from the sheer wereness of seeing undead strutters down them testbeating thing annal scenic English locations. Granetto De Rossi was on hand to keep the LX most and meaty and his future employer Lucio Fulci lifted. he climax of HOCSI BY THE CIMETERY from a terses scene in MANCHENT MORGUE, where the heroes are trapped in a crypt by Gathine the aroune' and his deadlinead playmates.

thing by means of ultrasonic oscillations which were intended to kill insect pests but excited primitive nervous systems like those of dead people and

Shock X-Press editors.

Although Amando de Ossorio has directed various other nortor movies not to mention his non-genre outings, he will go down in history as the creator of the 'Blind Dead' series, which chronicles the misdeeds of the Templars, crusaders who came back from the Holy Land "worshipming Black Magic." To see how this led them to redefine their chivalric code, look no further than the pre-title sequence of TOMBS OF THE BLIND DEAD (1971), instead of them rescuing maidens, the maidens need rescuing from them! They ride into town, select the juiciest local nubiles, throw them across their saddles and ride back to the Templar clubhouse, where the girls are crucified and slashed by jousting knights, whose colleagues stand around with their arms folded, looking for all the world as though they're going to break into "Templar Rap" Instead, they dive in on the unfortunate victims' punctured titties and gulp down their blood. Unfortunately, we don't get to see party-pooping villagers stringing the Templars up and crows pecking out their eyes, but a present day historian tells the heroes all about it and confidently predicts that they'll be back. To nobody's great surprise and the delight of gorehounds everywhere, this is exactly what happens. Centuries of decomposition have left the Templars looking absolutely great. they're skeletons but they have tufty little beards growing out of their jaw bones and they ride their skeletal horses in slow motion (to the accompaniment of echoing hoofbeats, tolling bells and mumbling monks) looking for new blood Because they're the Blind Dead, they rely on their super hearing to locate victims. After snuffing a couple of cuties who are reckless enough to wander into their cemetery, the Templars hijack a train and put all the passengers to the sword (the shot of a babe-in-arms being soaked in blood as the ghouls go to work on his mom has been snipped out of many prints) That's it as far as plot is concerned and there are some slack passages, but these are mitigated by the chuckles to be had at the early '70's fashions and hairstyles on display. DeOssorio thoughtfully tosses in a soft-focus flashback to schoolgirl lesbianism that is totally irrelevant but nonetheless welcome for that

RETURN OF THE EVIL DEAD (1973) rewrites Templars history. The boys are up to their old tricks in the introduction, but it's vengeful villagers with flaming triches that put their eyes out, rather than crows. In the present day, they put in an unannounced guest appearance at a festival marking the 500th anniversary of their execution, with predictably drastic consequences. Watch out for a show-stopping performance from the charismatic Fernando Sanchez as the corrupt mayor. 1974's GHOST CALLFON' HORROR OF THE. ZOMBIES has the Templars saining around the world on the title craft, no prizes for guessing that they spend most of the picture chasing bixins-clad bimbos (who seem to be drawn to the ship as if by a magnet) around the deck. They took to the sea so well that in NIGHT OF THE SEAGL LLS (1975), they're living on the coast holding bloody beach parties in horour of a went of his god "Plot' pretry much as before Dedisonon had

had it with the Blind Dead after NIGHT OF THE SEAGULES, but devotees should look out for their cameo appearance in John (PLAGUE OF THE ZOMBIFS) Gilling's THE DEVIL'S CROSS (1975). Not to be left out. Jesus Franco also featured them in one of his obscure crud-fests. Easily the coolest ghould on the Iberian Peninsula, the Templars are the only guys who can give Italian gut-crunchers a run for their line let's hope they don't leave it another 500 years before saddling up those skeleton horses.

And that's Furogore... or a very partial view of it. Limited space and time prohibit me from covering the subject in anything like the depth it deserves (that would require several volumes). Hey, Eurogore afticonados probably hate me as much as the Romero fans do now for not paying enough attention to their particular heroes. (I wish I could have found space to talk about the great undiscovered Itaham master, Guiseppe "Pupi" Avati, whose 1976 film LA CASA DALLE FINESTRE CHE RIDONO is incomparably stylish, thought-provoking, and cruel. Ah well, he'll have to, wait until another

time.) One thing is sure about European horror, it works best when it refuses to coddle and reassure the viewer, insisting on confronting and disturbing him instead. The masters of Eurogore have been doing exactly that long before the David Cronnebergs and Cive Barkers of this world caught on and hopefully they'll keep on doing  $\pi$  for a long time to come. Without the Argentos, the Fulcis, the Soavis, or even the Francos and D'Amatos, horror would be a poore genre.



# TOBE HOOPER

PROFILE BY: KRIS GILPIN

Tobe Hooper, who will always be endeated by genre fans for THE TEXAS CHAINSAW MASSACRE. an example of cinematic terror in the raw (and nowhere near as bloody as the braindead critics have professed), was born in Austin, Texas, and raised in Texas and Louisiana. He spent his young years in a movie theatre his father managed, weaned on celluloid. "My entire filmic vocabulary came from those days. before I'd even farmed a way to think," he says. "It became a way of life, a way of looking at things." He enjoyed action/adventures as well as the old Hammer films.

His first film was not CHAIN-SAW but EGGSHELLS, about a commune house toward the end of the victinan conflict. "There was a poltergeist in the house but it was treated subtly. It was an effects picture where the FX got lost in the

He had no idea the first CHAIN SAW would become as successful as it has, "but I did have a sense I was doing something special, something that would be seen and make money. That's the criterion for your next pleture." His next picture was the wonderfully sleazy EATEN ALIVE with a great, bizarre performance by Neville (THE MAD BOMBER) Brand as the mumbling demented, scythewielding owner of a Bayou-based scum motel. "The dialogue was all scripted," Hooper recalls, "but I think [his character] was a bit of both [our contributions]. Neville was certainly there, that was the frame of mind he could work himselt into. He understood what he was doing exactly." Another fine character actor, William (PHANTOM OF THE PARADISE) Finley, got to act crazy in the film, too, barking like a dog at Marilyn Burns (also from CHAINSAW), which didn't make a lot of sense in some of the released versions of flick. "He was comparing their relationship as his being the dog in the situation, about how he was a one-eyed dog. He was crawling around on the floor looking for his imaginary eye." [Laughs]

Then came SALPM'S LOT, a beautifully atmospheric and about book by Stephen King which never should be been sold to TV. (George Ro nero was originally set to direct the theattreal weston, perhaps the greatest fill i never mide.) "There were ext as seenes shot for the Limitation of t

"I did have a sense I was doing something special, something that would be seen and make money."

statement, so the film pumarily played to art houses." He believes it only got about fifty play dates. "It's about reality and the end of the conflict [Join] it was neither fish nor foul, CHAINSAW was a reaction to that pectras, to why I GOSIILLIS dath! get any aftention or go any where."



pean feature release," Hooper explains. "For instance, George Dzundza [had to] hold the shotgun twelve inches from Fred Willard's face. I even had a twelve-inch ruler on the slate at the head of each shot to prove it. In the feature version George put the gun in Fred's mouth"

Next up was FUNHOUSE, whose creature elicited cries of "more snot!" on the set, "Craig Reardon would apply the makeup and pump that gelatinous business through piping in the thing's mouth. I remember one review criticizing the fact there was more snot than blood," the director laughs.

"In one version, less blood and more tapioca pudding was used and it was actually a little too sickening, so I shot another version."



POLTERGEIST, produced by plus a scene nyolving maggots, in which a guy rips his face apart. The prosthetic head took around six weeks to make; it was shot in more than one version. "In one version, less blood and more tapicca pudding was used and it was actually a little too sickening, so I shot another version. That scene, in fact, took a

long time to shoot." There was also a scene that didn't wind up in the final film in which Jobeth Williams was raped by a ghost on the ceiling. "She's drving her hair and behind her [an] ectoplasmic stain on the wall, like a Rorschach pattern, begins to grow. It quickly spreads out like spider tendrils covering almost the entire back wall and ceiling. I had a big, pulsating rubber body of this harry-like stain which stands out about two feet from the wall. Two special FX men were strapped inside it. Then the simballed room was rolled over so Jobeth could slide up into this stain, but it just wasn't in keeping with the rest of the picture. The scene used was a subtler one and it

He followed that film up with LIFE FORCE, the INVADERS FROM MARS remake and THE TEXAS CHAINSAW MASSACRE, PT. 2 which, unfortunately, were not as well received by the fans or the critics.

## FILMOGRAPHY

EGGSHELLS
THE TEXAS CHAINSAW
MASSACRE (1974)
EATEN ALIVE/STARLIGHT
SLAUCHTER/LEGEND OF
THE BAYOU (1976)
SALEM'S LOT (TV movic 1979)
THE FUNHOUSE (1981)
POLTERGEIST (1982)
LIFE FORCE (1985)
INVADERS FROM MARS (1986)
THE TEXAS CHAINSAW
MASSACRE, PART 2 (1986)

Mmm...



### BY CHAS, BALUN

5 BILLION YEARS AGO The Earth Cools

800 MILLION YEARS AGO

Dinosaurs Appear

1969 Man Sets Foot on the Moon

1985 RI-ANIMATOR Opens

In his very first at bat in the big leagues, Stuart Gordon homered... and with the bases loaded, yet. He also delivered what was, perhaps, a goretiound's Ultimate Wei Dream-arowdy, no-holds-barred splatterfest with brains (and balls) to burn. RE-ANIMATOR ripped the lid off of the genre, redefined the rules of play and seduced even the most jaded audiences. It restored faith to the masses and gave landened genre wags something, to crow about It made ya proud.

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HAL PAR CHASSICO RACCIONTO BELL'ERRALE OF A FLORICAL

RF ANIMATOR combined the very best of both the old (mad doctors, mracke drugs, zomnies) and the new (guts, twisted sex, splatter and gutter-supe humor). It proved a heady, intoxicating clear that could jump start your brain just like Herbert West's glowing, chartreuse reagent. It broaght

the comtemporary horror film back from the dead.

FROM BEYOND, another II P. Lovecraft adaptation, was a brave, colorfur and ambitious return to many of the motifs found in RE-ANIMATOR
(exescience-splatter), but continuiny suffered from cuts ordered by the
MPAA in order to secure an "R" (restricted) rating. The film was also
plagued by an extremely rare gente malady, an overabundance of ideas
Many fascurating and compelling concepts were only given a slight, perfunctory treatment, and it's no wonder, FROM BEYOND boasts enough
material to fill three or four more films to bursting.

DOLLS was a likeable, if slight and uneven, horror fable that was poorly promoted and indifferently distributed by Empire Pictures. Already caught up in their death throes, Empire was apparently unable to deal with the

ourky and eclectic nature of that studio's most gifted director.

Gordon toiled for a year on the sci-fi hardware film, ROBOJOX; but Empire was belly up by then and unable to secure financing for costly, post production effects work. Eventually Trans-World took over and provided necessary funding to complete the picture. It has since been retitled ROBOT JOX and is scheduled to finally be released during the summor or fall of 1989.

Gordon also spent a year in pre-production on TEENIE WEENIES, a whimsical kids film for Walt Disney Studios(!), but was replaced before filming began. He still shares a story credit on the finished work, now di-

rected by Joe Johnston and rettled HON. I SHRUNK THE KIDS.

Other projects, including a voodoo film GRIS GRIS and two other Lovecraft adaptations. LURKING FEAR and SHADOW OVER INNSMOUTH, had
been announced but none had progressed beyond the pre-production phase
SHADOW OVER INNSMOUTH, one of Lovecraft's richest, most astounding
stones, was adapted by long-time collaborator Dennis Paoll and was to show
acid a plethora of creat-rise designed by revered illustrator Berm Wrightson
and executed by makeup icon Dick Smith. The scale of the film, including
costly location shooting and extensive FX work, brought the projected budget up to 36% million before nervous distributors balked, then walked. A
comprosime budget was worked out, but Gordon felt the film would suffer
irreparably from the cuts, so the project was regretfully abandoned.

In the spring of 1989, Gordon began pre-procaction work on PIT AND HP BADE UM, an appeale \$5 million remake of the classic Edgar Allan Posstory, or star Peter O'Toole, Shenish Fenn and Blay Dee Williams. The film will be snot on least in at various European steeks wel, as on the saudistages at Rome's famed De Paolis Studios, home to each prestigatis works as Sergio Tenne's ONCL LIDON A TIME IN AMERICA and, more recently.

Dano Argento's OPERA

Before departing for Italy, Gordon orte ed a unique end pravileged view of his fillin taking Incomes, his efficials fawards current gaine frends and bis

tascination with the bizatre alien landscapes of H. P. Lovecraft. Also noted was the sequence trimmed from the unrated version of RE ANIMATOR that went too ofar.

Backstage with RE-ANIMATOR.



He begins by explaining his initial attraction to the works of H. P. Loveraft and why he felt he had to 'go further than any other film had gone." Amen, bro'.

"Even though the film is incredibly gory, the autopsy scene was just too real...It was nauseating...really depressing."

the state of the s

"Lovecraft was a tremendously rich mine of material. Gordon says It had just been waiting for someone to open it up and unleash the demons Lovecraft was always viewed as a dark and cynical author and I think our times have finally gotten to the point that he can at last be appreciated."

Though Lovecraft's stories contained very few overt sexual retrences were generally mase-dominated adventures. Gordon still felt that I overcraft offered the catalyst for the kinky sexual highis tound in roth REANMATOR and FROM BEYOND. "Lovecraft was not very explicit because he was approaching the material from an almost Victorian sensibility.
Gordon explaims "the had to imply things, not state them directly. I think
ne had a tremen lous amount of sexual imagery in his stories. A lot of them
deal with bizaire forms of sexual reproduction and inter-species sexuality—
sex with allens."

Bestevan almost devout respect for the works of Lovecraft Gordon also tells that RE-ANIMATOR offered hun the opportunity to go unto some unchartered terrotor. Im much more interested doing moves that deal with anazing things, "he says. "I'm not ready fired up about Jason or Freddy or times with just another psycho running around with a kinefe. I like more that surprise you, when you have no idea of what will happen next. I think in terms of what I d really like to see. In preparation for RE-ANIMATOR, I watched nearly every horror film made in the pieceding two years and we decided we had to go further than any other film had gone if we were to get any attention at all."

Gorehounds were knocked flat, with mouths agape, nowling in the aisles during many of RE-ANIMATOR's meatiest moments, including a honormuching autorpsy sequence that even managed to tingger Gordon's gag reflex. Though RE-ANIMATOR was released in an unrated version, Gordon insisted that this sequence be severely trummed. He felt as though its innate grimmess could only serve to undermine the capitations nature of the rest of the film because "there is fun gore and then there's stuff that is just too real."

"I'm not really fired up about Jason or Freddy or films with just another psycho running around with a knife. I like movies that surprise you, when you have no idea of what will happen next."

"Doing the research. I met with pathologists who showed me, mowe for move, how an autopsy was done. The tools, how tney're used, everything," Gordon relates. "So we shot the scene in incredibly graphic detail: it could be been a 'how to.' Julia Childs-style on removing a brain. When Gordon found himself reaching for a barf bag every few moments, he decided that the sequence simply went on far too long. Sitting and watching an autopsy-there s nothing about it that's fun, that sequence went on forever. Cracking open the skull, removing the bone fragments, cutting the spinal cord. It was nauseating. What we found out about that sequence was even though the film is incredibly gory, the autopsy scene was just too real and there was no fantasy to it. The movie started setting really depressing.









RE ANIMATUR GIVES GOOD HEAD

Though gors and explicit special effects figure promuently in most of Gordon swork he is quick to caution about them becoming the raison deter. There's is so much emphasis on special effects these days. You need a good unagrative script and characters you can care about. The audience will accent ever the most basic simple effective they like the story and care about the coaracter. I remember getting sick to my stomach during BONNIE AND EACH DE where there blackman is snot in the head. Another one acter six, but it is also also some but they do not show you a damn thing my acting does the rest for you. The basic rule for EX should be the simpler the bettom when some law comes in with a creative that he says can do exercting and that is about regally need an actor well. I smile politicly and show that ger son the door."

General Rossems to larbor some regrets in regards to the annitods and extensive sure of FN used in FROM BLYOND. We would we had a

netter move if we kept it simpler. The whole movie could've been anout a up with a pixel gland growing out of ins hea? All that other staff with Pretermous, you didn't really need that. The reason RE-ANMATOR works so well is that it's really a simple idea. It's about a serum that brings the dead back to life. In FROM BI YOND, we expected the audience to accept a lost, and looking back, it was the simplest ideas that proved the most effective.

"I was pretty happy with DOLLS. I was really going for something different. At the time it was being made, I don't think Empire really appreciated what was happening. They wanted something to follow RE-ANIMATOR, something hardcore; but what I wanted was a horrific fairy tale."

FROM BEYOND was a modest success, but with DOLLS. Gordon faced both a distributor and an audience that seemed unwilling to meet him half way. I was pretty happy with DOLLS. I was really going for something different. At the time it was being made I don't think Empire really appreciated what was happening. They wanted something to follow RE-ANIMATOR, something hardcore; but want I wanted was a horrific farry tale." Gordon also cites the book, The Uses of Enchantment, as a major motivator to what he was attempting to accomplish with DOLLS. "One of the points the author kept making was in dealing with people who thought fairly tales were too scary for children, too violent and far too frightening." Gordon remembers. "His point, though was YES they're sary and YES they're supposed to be. He felt that fairly tales are a way of teaching kids that YES the world is a seary place but if you're prave and good and don't give up, you can succeed."

Sure, the place can get mighty scary sometimes, but we can always seek shelter from the storm in some Brave New World created by a gifted, visionary director, especially one whose passion for the craft is equal to ours. Stuart Gordon, Filhmaker.

Shine on, you crazy diamond.



# SEAN S. CUNNINGHAM

He has made everything from a control of the contro

A trees of his was content to the history of the FULL MOON MARDERS and the cause on Community of the FULL MOON MARDERS and the cause on Community of the history of the his

of my life running around killing to the rest of the property of the property

BAD NEWS BEARS? And I said, "Sure, I can do anything!" (Laughs) He said. "But only a make a new and other weeks a strain of the weeks a strain of the said."

When we continued to the TIGERS [it was originally called MANNYS ORPHANS. The limits of the time of time o

"Where I used to get every teenager who was to be killed, now every time they had a teen who had no brains and wanted to get drunk or laid, I got called!"

"Before FRIDA" there haun't been a film of that kind that was success-tail. If a dways seen anticol to gift-houses are of the assure of the as

Re I was A STRANGER IS WATCHING, in which a psycho holds a woman and child at bay in the sewers under the ground. "We had all kinds of sound problems down there and sometimes it'd get up to 120 terrees in there. You never knew what you were gonna find down there and in the air was dust and asbestos. It was awful!"

Much better for him was SPRING BREAK, the college, beer and breasts comedy, which also made millions. Again, he liked the change. "If there was a bunch of teenagers and some way to kill them, I was the first to get the script. I didn't want to be doing that shit!" Again, this new title entered his mind and Columbia Pictures bought it without a script. They zoomed over to Florida and started filming, writing at night. It was a hit. "Where I used to get every teenager who was to be killed, now every time they had a teen who had no brains and wanted to get drunk or laid, I got called!"

The notion of "WALKING I LIAL in high school" resulted in THE NEW KIDS, a semi-limp revenge flick starring excellent young character actor James Spader. The studio really pushed him into it. "My heart was jut not in it. I gave it everything I had, but it just wasn't a movie I wanted to make." He was into HOUSE, though, which was a wonderful, eclectic bag of surprises. It would seem he wasn't all there for this year's DEEP STAR SIX, though, a waterlossed ALIEN I clone.

Here's hoping Cunningham's next one is another hit. He certainly has the talent for it.

### FILMOGRAPHY

TOGETHER (1971) LAST HOUSE ON THE LEFT (Producer, 1973)

CASE OF THE FULL MOON MURDERS/CASE OF THE SMILING STIFFS/SEX ON THE GROOVE TUBE (Co-director with Brad Talbot, 1974)

(to-director with Brad Jaibot, 1974)
HERE COME THE TIGERS/
MANNY'S ORPHANS (1979)
FRIDAY THE 13TH (1980)
A STRANGER IS WATCHING (1982)
SPRING BREAK (1983)
THE NEW KIDS (1985)

THE NEW KIDS (1985)
HOUSE (Producer, 1986)
HOUSE 2: THE SECOND STORY
(Producer, 1987)
DEEP STAR SIX (1989)

# The Third World Cannibal Films

## STEVE BISSETTE

A temarkable cycle of horior films emerged out of Italy in the 1970's Set in the Lingles of Malaysic, the Amazon Basia or the isle of New Guinea these relentlessly utilistic and graphically violent films transformed a very specific adventure film formula into one of the horror genre's most extrer to offshoots the 'Third Worl, carmbal' cycle. While cannibalism had been an element (though not an acceptable element) of the sente since the coming of sound. George Romeio's NIGHT OF HILL LIVING DEAD (1968) had broken the taboo against actually showing the act with such deliberate abandon (and commercial success) that graphic sequences of early flesh-eating cluding, arguably, Tobe Hooper's THE TEXAS CHAINSAW MASS ACRE World can that films apped the stakes by attempting to lend then natratives FL PAUSI DLE SESSO SELVAGGIO/MAN EROM DEEP RIVER (1922) and lasted or little more than a decade. A sequence that lasted scant minutes in Lenzi's film exounded into a plethora of deparity and gore, dismember THEM MAKE THEM DIESTOWLY. What drove Italian directors like Leav. mu Raggero Deodato (the repichcustile maes to of the sub-gene) are site number to make these tilins?



MAN FROM DEEP RIVER

Lae key to understanding the Italian Flind World cannibal cycle is in uncaveling their sources, where they came Lona. Though, best thins are a rdemably satisfic and repulsive, they are an importest facet of the horior film's history.

The Italia remema certainly exploited the association with Irinal Wold countries to the Italias, though even the most extreme of the Italiaa Hard World cannibal epics were finally rooted in the British and American exploration adventure seems of hierartire and film. It is a tradit is it is all significant to produce the publication of the seasitional newscaper reports, pourials, and and biographics (assally embellished consocietably for diamals, impact) that documented the exploration of The dark constitution of A ita, Soath Americand Malaysia. I voti, and diagnetious so dest, faint and peoples were essential rigitalents, and cannibals furtilized and genuine) were now fertible in thirdings of all. Goven the pessagent notions of "other min's supportancy, religion and colonialism, these thirdlings accounts of exploration usually involved extreme summation and exploitation of the native trial people and the waldfile. Reading these, accounts tooks, it is difficult to grane or excise the tanapart aroganic, tacasa and destriction these noble adventurers' in others, mostly a matter of a cluster.

As we shall see, very little his changed. From the Goorne Goon, 'felius to the It-han Hand World cannot rhus and their vestgal extensions (Lidin Manya' LARR WELL TO THE KING, and the current version of ROBINSON CRUSOL), the accist attitudes amplicat (and too often explicit) in the genia

Two bluts were released in the pre-Breen conouship climate of 1933 and each had bed ook as pre-unserve to the Hind World curricus. Ohio was a lawsh Hollywood adventure epix, MoM schoole TARZAN THE APEMAN. The other 1952 release was a furth artife independent curro-currical GODAA. I GODNA. I be in its name to an entile gaine of jumple is corose data a gainet The Mark Community films than any of the Tatzan films in it

W. TARZAN THE APPLAN OF FLARZAN ESCAPES (1995) as some THE CAPTURE OF FLARZAN ESCAPES (1995) as well as memorial terratural elements of the Goona Goona and the Broad Works annothal thins. As originally written by Cvrll Hume and directed by James Mokas, the film had some incredibly greatoned highlights, earn vampine nation management of the capture o

Femnally, it was director John Farrow (who had been hired and fired in THE CANTRATION OF alt. THE CAPITER OF TARZAN revamp process) who crafted one of Hollywoods gravest jungle awentures. FIVE CAME BACK (1930). The story strips its tale of survival to the bare essentials an appliane carryane eleven passengers including a bounty hunter lawman (John Carradine) and a South American revolutionary (Joseph Calleia) in his costody a gangster syoung boy, a woman of dubious virtue (Lucille Ball) and an elderly, professor (C. Aubrey Smith) and his wife-crashland in the Andes ungle. As they struggle to repair the damage to the plane and escape, a tribe of neadhunters (whom we never see) threaten. The plane is repaired, but can now only carry five of the eleven passengers. At this point, screenwriters Dalton Trumbo and Nathanael West lend the story a socialist flavor, as the revolutionary crimmal reveals finness for be selflessly brave and pragmatic, he takes the only remaining handgun and chooses who is to go and who is to stay and die.

Carradine is killed (offsereen) by the headhunters as is the likeable gangster who acts as the boy's guardan. Once the old couple choose to stay behind with Callera, his decision is made—the weak-willed, spoiled playboy (Kent Taylor) will stay behind with them—Playboy Taylor makes a desperate attempt to wrest the gun away from Callera and is accidentally shot and killed in the struggle. With only two bullets left, the professor embraces his wife (who has no knowledge of the pact) and nods at Callera, who kills them both as the plane lifts off from the makeshift runway. Callera waits alone for the headhunters to come for him.

Running a taut 75 minutes. FIVE CAME BACK is still a surprisingly intense viewing experience. The suicide pact of the film is climax is most univarial, as the Breen office strictly forbade any sympathetic depaction of suicide. The situation and tension Farrow builds certainly presents suicide being preferable to being captured and tortured by headhouters. It is an all ternative denied Calleia, who we have come to understand and admire Commig on the heels of the justifiable shorting of the old couple, his territy may true feel lends the climax a memorable double stinger. Farrow remade the firm timiself as BACK FROM FTERNITY (1956), a stagey, studio bound reworking of the same story that isn't as tightly constructed as the original but still packs a punch.

With FIVE CAME BACK and BACK FROM FTERNITY, John Fairow defined the near two formula most of the Italian Turd World caumbal films would ingrouply follow. All the essential ingredients of the grity life of

death survivalist narrative are found here. For all intents and putposes, Farrow created the blueprint for the Third World cannibal cycle

Italian filmmakers fleshed out the formula with more specific (and explired the survivalist storyline out the realm of the adventure film and into the province of the horror film. The vital step between Farrow's prototypes and the cycle itself required a permissiveness and callousness that would allow, and indeed revel in, the graphic presentation of the horrors Farrow necessarily chose to keep offscreen.

That step came out of the fringe popularity of the 'Goona Goona films and the mass popularity of their descendants, the Mondo films.

GOONA GOONA, indeed, lent its name to its genre, but it was not the first of its kind. The most successful (and notonous) was INGAGI (1930), which added faked animal footage to its patchwork of genuine African film stock, along with a topless 'wrgm sacrifice' to a phony gorilla and an incredibly sensationalistic ad campaign. The combination of exotic thrills, implied bestiality, titillating nudry and crass showimanship makes INGAGI the seminal 'Goona Goona' adventure. The controversy created by INGAGI's falsified footage brought the scientific and legal community down on the film, along with state and community censors provoked by the nudity and bestuality. Despite legal costs and settlement fees, the film earned over \$4 million at the boxoffice.





GOONA GOONA appeared on INGAGI's heels, a typical independently and distributed blend of genuine tootage presenting on its tribes of one wildlife, with a loosely-constructed and cheaply filmed action mediatams tasked on Spiced with the already obligatory multity and sensitive metallic productions of the sensitive filmed action mediatams tasked on Spiced with the already obligatory multity and sensitive filmed the was archae even by 1932 standards treputedly shot silent, with synchronized sound effects and music), but its promise of exotic thrills and forbidden pleasures that the Hollywood studios wooldn't touch gave GOONA GOONA its edge in the marketplace. By the mid-1930's, the film industry tradesmen began to refer to these films as Goona Goona pictures'; thus, the bastard genre it belonged to assumed its name, earning this tacky little curio a place in film history.

One of the most shocking sequences in the 'Goona Goona' films appeared in SAVAGE GOLD (1933), produced and filmed in Equador by Commander George M. Dyott. Critics at the time of its release considered it the best of the 'Goona Goona', and those lucky enough to see it today seem to agree. Among its many shocking moments is explicit documentation of the process verbally described in harrowing detail in John Farrow's later

FIVÊ CAME BACK:

"...[SAVAGE GOLD's] most startling sequence shows the villamous Medicine Man shrinking a human head-beginning with the careful removal of the skull, the curing of the skin, the shrinking process utilizing hot gravel and sand, and at last the intricate molding of the features." (Turner and Price, Forgotten Hortogs, pp. 98)

This presentation of genuine 'atrocity footage' in its original jungle setting is arguably the first of its kind in a motion picture feature released theatrically.

. .the true beginning of the Third World cannibal film legacy.

Later Goona Goona' include VOODOO (1933), UNCIVILIZED (1937), BOOLOO (1938), DARK RAPTURE (1938), WILD RAPTURE (1950), JUNGLE HEADHUNTERS (1951), KARAMOJA (1954) and CANNIBAL ISLAND (1956).

CANNIBAL ISLAND also appears to be the first 'Goona Goona' to show actual footage of cannibalism, though, again, the act itself is not shown. The scene lasts but a few seconds We see limbs arms, hands and legs-cooking in open fires, accompanied by shots of the frenzied dancing natives. Though crudely filmed, this passage must have packed quite a punch in 1956, how-

ever genuine, it is a pale precursor of the graphic extremes to come.

The shock value inherent in the tabou of flesh-eating was also boing modeled in the respectable mainstream theaters. Tennessee Wilhiams and Gore Vidal's screenplay for Columba's production of SUDDENLY, LAST \$1.MMLR (1959) expanded Wilhams 1957 one-eat play of the same title into a tablative, stage bound and uneven, but nevertheless powerful. Hollywood evert, with a major studio producer (Sam Spiegel) and director (Joseph I. Mindresnez director of All I ABOI T IVE, 1950) guiding a star exemble cast. Hyrabeth Taylor Kathaune Hepburn and Montgomery Citi. In a matrixwite, Imade Catherine (Caylor) under the unthence of a drug the co-conditional contents of admiraters and this psychologistic pechangs, fells all. Violet's Sebastian

Happains son) was a homosexual (though the word is never spoken) using Camesine to June the attractive impovershed boys of Cabesa de Lobo to him are secoal favors. Eventually, however, the mit bot hungry scavengers began to fallow him everywhere. Frightened and eager to leave, Catherine and Schassian have their final meal on the island at an outdoor resturant, where the mobi of dark skinned, half-naked children accost them. Sebastian flees and they chase him to the ruins of an ancient temple at the top of a hill, clanging our music with sharp-edged, hand made cymbals. Catherine watches helplessly as the hungry mob of youths swarm over him, cut him to pieces with their instruments and partially devour him.

Though not a horror film per se, the finale of SUDDENLY, LAST SUMMER is horrifying: its climator revelation, shown in stylized flashback, is filmed with more immediacy and visceral impact than any of the film's

nrior sequences.

SUDDENLY, LAST SUMMER's climax certainly exploited the cannibal theme for its shock value, as well as legitimizing the basic 'I third World vengeance on white man's exploitation' theme that is central to the Third World cannibal cycle, particularly CANNIBAL HOLOCAUST. Producer Sam Spiegel summed the message up succinctly saying. 'It shows that you can't abuse and devour people without being abused and devoured by them." (Sinclair, Ibid, pg. 90).

Cornel Wilde's THE NAKED PREY (1966) strapped the conventions of full Hollywood jungle adventure down to the essentials and crafted a suspense full survivalist parable that was also the toughest of the 1960's mainstream jungle films. With minimal dialogue, Wilde's retelling of THE MOST DAN-GENOUS GAME in African trappings is blunt, direct and exciting. Wilde uses bratal animal footage to enhance the sritty regitive of the proceedings.

a device that had become more prevalent in the '60's

Though the streamlined Tarzan series survived into the 1960's, the jungle adventure genre had faded by the end of the decade. Undone by its colonial and racist undercurrents, unfashionable and distasterul in a decade characterized by revolution, riot and social reform, African jungles and the Third World no longer evoked exoticism and adventure. AFRICA ADDIO (see melow) drove the last nails into the coffin and the genre was soon relegated to the independent and exploitation field, where low budgets kept its existence

marginal at best.

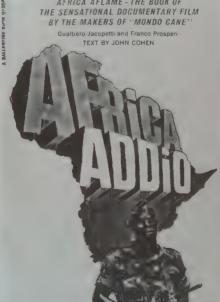
With the jungle film a lifeless anachronism, it took one of the brital waters of the period to kick off the cannibal cycle. Richard Sarafinirs A MAN CALLED HORSE, (1970) was the citalyst, the story of an English Lord (Richard Harris) who is captured by the Siou. A first ned like a long and himilated by the Indians, Harris is gradually accepted by them and initiated into the tribe wat the San Vow initiation coremon, wherein Harris is suspended in the air by ropes and books driven through his crest perforal misseles. This griek centerpace of the film was also the key image in its acceptance of the film was also the key image in its acceptance of the film was also the key image in its acceptance.

It was the aneri ational boxoffice success of A MAN CALLED HORSI that resulted in the birth of the cannibal films. Just two years later. Camerto Lenz, t. it, essentially the same story (with an unspectacula variation on the of Mulaysia. The reinvigerated 'white ruler' jungle fantasy of EL PAESI DEL SLSSO SELVAGGIO-MAN FROM DEEP RIVER (1972) officially opened the Italian Third World cannibal grossout sweenstakes



AFRICA AFLAME - THE BOOK OF THE SENSATIONAL DOCUMENTARY FILM BY THE MAKERS OF "MONDO CANE"

Gualtiero Jacopetti and Franco Prosperi



Evi better of wave, Lenn's gove jungle adventure was the prototype for the cycle, though the first genuine Third World cambas filin emerged from the Third World countries. Brazilian director Nelson Pereira Dus Santos (COMO FRA GOSTOSO O MEL FRANCES/HOW TASTY WAS MY LITTLE FRENCHMA (1971) told the story of a sixteenth-century French explorer who commanes with an Amazonian tribe, stripping off his clottes and pointing in their prunitive tribal life to the best of his abilities, though his European heritage undoes him. The tribe finally fulfills his fondest wish by 'integrating' him-they devour him.

The cycle also grew out of the prior decade's MONDO movie craze, spearheaded and prolonged by the Italian film industry. Rising out of the ashes of the Goona Goona films and incorporating their most exitie and deprayed elements, the MONDO films flourished, appealing to their audiences' lowest common demonitants and earning millions of dollars worldwide Compelling, fascinating, infuriating, nauseating, and stupefyingly tedious by turns. Gualitier Jacopetit's and Franco Prospeti's MONDO CANE (1961) smelchandedly created the genre, provoking international boxofibe and

outrage upon its release.

MONDO CANE's successors came hot and heavy from every corner of the exploitation arena. Jacopetti and Prosperi cobbied together WOMEN OF THE WORLD (1963) from unused MONDO CANE footage with Peter Ustinov narration added, and lent their names to the inferior MONDO PAZZO (1965). There were many variations: MONDO BALORDO, SLAVE TRAPE IN THE WORLD TODAY. TABOOS OF THE WORLD, MALAMONDO. ECCO, SADISMO, MACABRO, MONDO BIZARRO, AFRICA SEXY, AFRICA UNCENSORED. AFRICANUS SEXUALIS, and so on, right on to the recent FACES OF DEATH triology

Of the entire genre, only three of the MONDO spawn are truly relevant here: the Academy Award-winning THE SKY ABOVE, THE MUD BELOW (1961), a legitimate documentary that found its audience in the wake of MONDO CANF. Jacopetri and Prosperi's intense and controversial AFRICA ADDIO AFRICA BLOOD AND GUTS (1966) and Paolo Cavara's fictional expose of a MONDO filumnaker. THE WILD EYE (1967,68). All three in form the Third World cannibal cycle as a whole and Ruegero Deodsto's

CANNIBAL HOLOCAUST (1979) in particular.

Though showman Joseph E. Levine successfully explorted THE SKY
ABOVF, THE MUD BELOW as a shockumentary in the wake of MONDO
CANF, director Pierre-Dominique Gaisseau craffed an ambitions and enthralling documentary adventure. Filmed in 1959 and 1960, the film others
case a French/Belgian/Durch expedition into the previously unexplored
regions of New Guinea. Its anthropology may be superficial, but it is valid,
and it refuses to dwell upon the grutesque and pervets aspects of the adder,
and the fuses of the superficial control of the contro

clusion. It is this milieu and the introductory aerial views of the New Guinea imples that became staple ingredients of the cannibal fiction films.

Jacopetti and Prosperi's AFRICA ADDIO (GOODBYE, AFRICA) was, in the general content of the property refers to it as "the Moby Digs of the mondo gene" (Eggo No. 1, Jan Feb. 1988, pg 5), though it is difficult to assess today. Too volatile and rotal for maintream distribution, AFRICA ADDIO opened to face international scandal and legal charges leveled against the filiminakers, contriversy that proved difficult to exploit given the gravity of the charges and the film's subject matter (and its length). It played briefly in America, only to disappear and eventually be acquired by Cinemation producer Jerry Gross, who trimmed almost an inour of footage (relatining only the most guessoms equences, now shorn of their context) and rereleased it in 1972 on the exploitation circuit as AFRICA BLOOD AND GUTS. Unfortunately, this truncated version is the only one currently available.

Jacopetti, Prosperi and their crew reportedly spent three years in Africa, their original intent was to produce another MONDO film, but when revolution and civil was broke out in 1963 and 1964, their cynical shockumentary' became deadly serious. Being the only Western journalists and cinematographers to film much of the violence that was ripping across the Dark Continent and successfully bring that film out of the country, AFRICA ADDIO became a legitimate, if vicious, document of events most of the

Western world was unaware of.





Indeed, AFRICA ADDIO proves too potent and horifically graphic for most audiences, but the controversy began before the film was ever reieszed Journalist Carlo Gregoretti claimed to have wilnessed Jacopetti and crow participate in the execution of three young boys during an attack on Beende and his accusations were printed as a lengthy attacle in the December 20th, 1964 issue of <u>L'Expresso</u>. Jacopetti publicly denied the accusation and offered the fact (later substantiated by African authorities) that they had seved the lives of at least four people at great risk to their own safety. Special interest groups and African embassies tried to prevent the film's release, while found threats and riots accommoned its premieres rivide and outside of flath.

Harrowing as AFRICA ADDIO (and its critical uniting devision AFRICA BLOOD AND GUTS) may be, the accusations are continuously that surrounced its making and final release remain its legacy. The notionally attached to Jacopetti, Prosper, and their film overshadows what may be

their finest and most daring accomplishment as filmmakers

Paolo Cavara's THE WILD EYE clearly based its story upon the AFRICA ADDIO controversy and the suspicion focused in the sensationalistic school.

of journalism it (and the MONDO genre) characterize i

In regards to Deodato's CANNIBAL HOLOGAUST, these three time from the 1566's periode all its essential element. THE SKY ABOW HIM MLD BLIOW avoidy present, the setting and nalises APRICA ADDIOS relendes we, abolary of violence and the attenuant court racesy our shoughtful and his created an income produce the ratiospit authority of a town as the created and his area of the product of the produc

questions the intent and integrity of the film's supposed message. In the review quoted above, critic Richard F. Shepard added. "In preaching the impatities of pandering to the starved savagery of the viewing public, the film practices what it preaches." Ditto with CANNIBAL HOLOGAUST.

The first of the Italian canmbal films was EL PAESE DEL SESSO SELVAGGIO MONDO CANNIBALE/MAN FROM DEEP RIVER (1972) and .t. actually features only a brief sequence of cannibalism. It did, however, define the ambience the Thruf World cycle would embrace, as well as introduce the actor (Ivan Rassimov), actiess (Me Me Lai, 'Lay' in some sources)

and director (Umberto Lenzi) most associated with the genre.

MAN FROM DEEP RIVER is a competent, though hardly rousing, adventure film. With the story and performances (especially former TV personality Me Me Lai, whose exotic beauty compensates for the rinsipid acting) barely serviceable, director Lenzi relies upon Riccardo Pallottini's cinematography and frequent doses of sex and graphic violence to liven up the proceedings. The graphic sex and violence is, of course, Lenzi's raison d'être, acceptably integral to the story, and lend it an exploitable hard-core cutting dege over its comparatively big-budgeted Hollywood model, A MAN CALLED HORSE.

As an A MAN CALLED HORSE (and as the prologue titles promise), tribal life and brutal rituals are rigorously recreated, though Lenzi stages sequences that are grislier than any Sioux Indian ritual committed to film. We see a cobra and a mongoose duel, cockfights, a crocodile eviscerated alive, fertility rites in which a snake is slit and bled onto Marya's belly and crotch, a goat's throat is cut as Marya's baby is born, a widow is ritualistically fucked in the ashes of her husband's funeral pyre, etc. Here also is the first appear ance of the notorious monkey brain-eating sequence. a squirming monkey's head is locked into a brace, the top of his skull macheted off, his warm brains scooped out and eaten Precursor to similar scenes in FACES OF DEATH and Lenzi's CANNIBAL FEROX/MAKE THEM DIE SLOWLY (in which Lenzi outdoes himself by replacing the monkey with actor John Morghen) Here it is used to brutally punctuate the film's lessurely pacing, framed by equally severe (though simulated, unlike the monkey's fate) tribal punishments (tongues cut out, hands lopped off, etc.). The blunt, straightforward ferocity of this gory procession minimizes the impact of the film's central setpiece, as Bradley is bound and spun around in a bamboo pillory with venomed darts blown into his flesh, then tied down in the sun. a pale revision of the Sun ceremony in A MAN CALLED HORSE.

More memorable was a brief but vivid sequence of cannibalism. A native beauty and her boyfriend are chased by a group of hideous savages, filthy, partially toothless prototypes for all the Italian cannibals to come. Trying to save her, the boyfriend is mortally wounded and crawls to Bradley and Marya while the cannibals strip gang rape and kill the girl Bradley stellathly approaches to find the cannibals seated around ner body, chowing Jown on her airmembered limbs as another casually slices off her breast and eats it (this precedes a similar intege in Jorge Gravi's NO PROFANER EL SULINO DE LOS MUERIOSTHE LIVING DEAD AT MANCHESTER MORGUE/DON'T

OPEN THE WINDOW, 1974).

Staged with Lenzi's characteristically deadpan, naturalistic manner, the scene proved effective despite the faked gore, enhanced with evocative, onlocation color chienatography, the scene contrasts the blackand-white camibal nori' of Romero's NIGHT OF THE LUNKG DEAD. Knowingly or not, Lenzi had presented something previously unseen on the screen in this brief, three minute sequence (which is, unfortunately, trimined from the Prism videocaster, though it was intact when the film was released to driven and grindhouses by Joseph Brenner in 1973 and when recleased in 1980 as SACRIFICE). This sequence would outlast the context of MAN FROM DEEP RIVER, appearing again as stock footage in Lenzi's MANGIATI VIVI' THE EMBRALD JUNGLE, 1980, and indeed prove to be the catalyst for the entire Thrift World cannible cycle.

Why did such a brief sequence expand into an entire genie? The answer is an event that made the international news, provoking at least two best-selling accounts and a lurid Mexican exploitation film. On the afternoon of October 13, 1972, a Fairchild F-227 airplane chartered by a Uruguayan amateur rugby team crashed in the snow-covered Andes. Despite search efforts, the downed plane could not be located, ten weeks later, two of the sixteen survivors (out of 45 passengers and crew members) descended from the mountains and a successful rescue was mounted. The survivors made no attempt to hide how they had survived; they lived off the flesh of those killed in the crash. Local and world press reacted to the "Christmas"



Miracle 'with 199 (at their survival) and outrage (at how they survive). Clair Blair, Jr 's Survive' told the story with often gruelling detail and was adapted to film by Mexican director Rene Cardona, Sr. in 1975 SURVIVE' (1975/76) was a cheap exploitation film wherein the patently phoney scenes of camibalism were the sole selling point 'What else could be expected Cardona, the auteur behind WRESTLING WOMEN VS THE AZTEC MUMMY (1964), DOCTOR OF DODM (1962) and the lurid, gory remake NUGHT OF THE BLOODY APES (1988)?

That same year the Third World cannibal cycle kicked off with a vengeance, using the international fracination with the Anders survivors' tale of cannibalism to reunvigorate the jungle-adventure genre. Given the success, MIGHT OF THE LIVING DEAD and THF TEXAS CHAINSAW MASSACRE, these jungle-adventures would be produced and distributed as horror films, revelling in the hoense for bloodshed and depravity (and the peculiar fixation on flesh-eating) that genre now enjoyed.

TRAP THEM AND KILL THEM





SLAVE OF THE CANNIBAL GOD

Ruspero Deodato's ULTIMO MONDO CANNIBALE/THE LAST SUR-VIVOR (1976, rereleased as CARNIVOROUS, video title JUNGLE HOLO-CAUST) truly launched the Third World cannibal genre. Though Lenzi and Deodato continue to bicker over who invented the genre (what a claim to fame!), there can be little doubt that it was Deodato who brought the formula to its sharpest focus. Even Lenzi's later MAKE THEM DIE SLOWI Y acknowledges the debt, being much closer to Deodato's vision than his own MAN FROM DEEP RIVER (though as we shall see, Lenzi reworks specific elements of his own earlier film). THE LAST SURVIVOR porrows from Lee Robinson's WALK INTO HELL (1957), a deadpan Australian adventure film that featured producer Chips Rafferty as the charmless corporate employed explorer who mounts an expedition into the jungles to investigate a local's reported discovery of oil.

Throughout THE LAST SURVIVOR, Ruggero Deodato relentlessly strips the jungle survivor tale to its crude essentials and rigorously deromanticizes MAN FROM DEEP RIVER's male fantasies. Lenzi's lead players Ivan Rassimov and Me Me Lai return, but they too are stripped of their cosmetic appeal. Bearded Rassimov is relegated to second lead, swept downriver in the film's opening sequences, reappearing in its finale with a gangrenous, pulped kneecap, hobbling on crutches, being carried by Fosch and dying at the moment of escape. Deodato is unable to obscure Mc Mc Lai's exotic beauty. but her character is a grunting, nameless cypher, sexually dominated and abused by both her tribesmen and the film's 'hero'. She is literally reduced to meat in a protracted and terribly graphic cannibal feast. The explicit goring, decapitation, disembowelment, opening of the chest cavity to insert hot stones, and devouring of the cooked flesh is almost unbearable to watchimagery central to the entire Third World cannibal cycle. Though the ruthless

misogyny on display here is undeniable, the tribe is portraved as a teral patriarchy and the only female we see the tribe and hero relate to is Lai, as a sexual object to be used, abused, and finally consumed. As noted in this chapter's opening paragraphs, the cannibal genre itself isn't so much miso gynistic as misanthropic, wherein everyone-men, women and children (Deodato indulges in some vile infanticide in both his cannibal classics)-may be reduced to meat.

In Deodato's universe, the only choices that matter hinee upon surgival and any extremes are permissible if one is to survive. It is the harsh, pragmatic 'law of the jungle" the jungle-adventure films always paid hip service to presented with uncompromising (and distressing) immediacy. THE LAST SURVIVOR grew out of Deodato's unflinching desire to run our noses in the implications of such an amoral Darwinian world and he succeeds in doing just

that.

MAN FROM DEEP RIVER and THE LAST SURVIVOR launched the cycle and also defined its polar opposition of male jungle fantasy and the brutal deromanticizing of that same fantasy. The inevitable, stereotypical racism also became the genre's legacy, whether the 'noble savage in need of a white ruler of MAN FROM DEEP RIVER or the subhuman, flesh-eating monsters of THE LAST SURVIVOR. The latter image embodies the fear and loathing western colonialism holds for all primitive tribal people and is an oral metaphor for the colonial dread of Third World people lashing out against invaders of their native territories. While cannibalism undeniably existed among such tribes, it is the insistent dwelling upon such gory retribution against European invaders and the brief popularity and notoriety that these films enjoyed that concerns us here.

Though neither MAN FROM DEEP RIVER not THE LAST SURVIVOR were boxoffice blockbusters (except, reportedly, in Japan and the Orient, where the MONDO and cannibal films continued to be incredibly popular),



they were successfully sold in the international marketplace. They earned profits on their meager budgets and that was enough to spawn a horde of initiators and follow-ups.

First to follow-it may have been filmed around the same time as THE LAST SURVIVOR though it was more likely produced afterwards-and first of the cross-genre spin-offs was the porn cannbal entry from sleaze director Aristide Massaccess EMANUELLE E GLI ULTIMI CANNBALETRAP THEM AND KILL THEM (1976/77). TRAP THEM AND KILL THEM was one of six EMANUELLE exploitation films Massaccess directed in 1976-77 as 'Joe D'Amato', a pseudonyn he also used for his hortor films. These were low-budget entries in a series spawned by the resounding international success of French director Just Jackin's EMANUELLE (1974).

The only novel aspect of TRAP THEM AND KILL THEM lies in the sexual escapades typical of the EMANUELLE scries it emerged from, making quite explicit the male sexual fantasies that always fueled the jungle adventure genre. These sequences (though decidedly soft-core in light of the hard-core sex film revolution of the 1970's) provide a startling contrast to the already obligatory cannibal mayhem. The meshing of sexual pomographic with the decidedly pornographic violence would have been revelatory, were Massaccest capable of anything more than his usual pedestrian direction (his later nectophilia epic, BUIO OMEGA/BURIED ALIVE, 1979, is excessive and obsessive enough to hit the mark). TRAP THEM AND KILL THEM is little more than tedious and routine, though the simulated sexual encounters are occasionally more convincing (and rousing) than the blatantly phoney voolence.

TRAP THEM AND KILL THEM is a negligible contribution to the cycle, a meandering. lifeless confection of racist and sexist cliches that unfortunateby characterizes the majority of the Third World cycle to follow and the work of director Massaccess in particular.

More straightforward and a more entertaining entry in the cycle was journeyman director Sergio Martino's LA MONTAGNA DEL DIO CANNI-BALE/SLAVE OF THE CANNIBAL GOD (1978). Spiced with the usual animal atroctices and gristly cannibal behavior, the story involves a woman (Ursula Andress) and her opportunistic brother (Antonio Marsina) who travel into the jungles of New Guinea to find her explorer husband, missing and presumed dead.

Director Sergio Martino brough a certain panache to his horror-adventure films, which also includes IL FIUME DEL GRANDE CAIMANO/THE GREAT ALLIGATOR (1979/80). THE GREAT ALLIGATOR wods elements of the cannibal genre with a pastiche of JAWS in its tide of an African local savages who have been displaced by the intrusion of civilization. This titled been of the most property of the many turner treat of the most part of the most pa



TIBE CANNIBAL GOD a flavor unlike any other film in the cycle, even as Martino unflinchingly, induspes in the stuple gut spilling, depracity and annual munitations. The film is single most evocative image, the tableau composed of Andress husband's decomposed by My with the still taking giger, counter buried in its putrescence, as quickly overwhelmed by the plethora of cannibal

### CANNIBAL HOLOCAUST

gore. Were Martino's pacing and staging of action sequences more assured one could forgive these lapses, but such is not the case. What is left is competently mounted if unsatisfying and unpleasant, entertainment



One can hardly dismuss the next entry in the cycle so readily. Ruggero Deodato's CANNIBAL HOLOCAUST (1979) is, without a doubt, the most powerful and disturbing of the Third World cannibal films, a horific, near-masterpiece that is regrettably undone by its own sociopathic victousness and misanthropy. It is almost a rehef that Deodato fell short of his goal, stumbing over his own mean-spurinted (if rightenous) cynicism, for the film remians nigh on unbearable as flawed as it is. Had Deodato been able to truly realize his ment. CANNIBAL HOLOCAUST may have been another SALO. But Deodato is not Pasolini, nor can the nasty and narrow parameters of the cannibal genre aspire to communicate on such a level, its generic methods and content only sully the moralistic intent.

The tale is presented in three distinct movements, preceded by an opening title threatening. For the sake of authenticity, some sequences have been tetained in their entirety. After the obligatory arend views of the Amazon jungle, the film's first movement begins in New York City, where a TV newsteport is being televised. We see the last internew shot of a Jocky crewdirector Alan Yates, his gulfnend Feye Daniels, and cameramen Jack Anders and Maris. Damazzo-leaving an outpost in Rio Occoro with their saide and Maris Damazzo-leaving an outpost in Rio Occoro with their saide Fluilipe. We then meet NYU anthropologist Professor Handid Munio (Robert Kerman), who is hire, by the university and the Pan American Television Network to venture in the Amazon and find them.

The first third of the film distalls elements from THE LAST SURVIVOR and the gettre into an engaging and harrowing beginning. While the natives fear and the ominious remnants the documentary circle have left in their wake are foreboding, the fact that this opening movement condenses what prior cannibal films have taken their full running times to present adds to our uneasiness.

The second movement begins as Munro is interviewed on a TV talk shown and the impending broadcast of the salvaged footage (to be entitled THE GREEN INFERNO) is announced. Eager for Munro's own story and endorsement, the network executives comply with Munro's demands to review all the salvaged film prior to the broadcast. Munro is first shown sequences from the team's prior documentary. THE LAST ROAD TO HELL, which consists of mass executions and graves and bloody skirmishes of the African revolution (a direct reference to, and possibly footage from, AFRICA ADDIO). Munro is aghast, especially when the show's female producer explains that the footage was faked. "That was no attacking army...Alan paid those soldiers to advance...The ratings were fantastic!"

Returning to their salvaged footage, we and Munro (who is quickly becoming the film's conscience) follow the crew's progress into the jungle and their obsessive use of the camera to record everything. The mayhem escalates from the capture and evisceration of a live tortoise to Phillipe being bit between his toes by a venomous smake. The subsequent amputation of his foot, cauterizing of the stump, and his death and crude burnal are morbidly recorded by the camera in requiring (and usually close-up) detail.

Their callousness soon degenerates into overt sadism as their penchant for staging violent events for the camera comes to the fore. Their first encounter with the natives (who have caught a monkey, hack its skull open and eat its brains) has them shooting one of the warriors in the leg, wounding him so they may follow him back to his village. There they shoot a ted piglet, herd the tribe into a large hut and torch it with the screaming tribespeople trapped inside. Afterwards, Alam and Faye make love and the men shave and chat while filming the death of a hornbly burned woman; they are not only oblivious to the pain and death they are responsible for, they onjoy and are sexually aroused by it.

The portrayal of Alan and his crew is clearly based upon the media's perception of Jacopetti, Prosperi and their crew during the AFRICA ADDIO controversy; a more damning characterization cannot be imagined. Though Alan and crew are credible enough within CANNIBAL HOLOCAUST's narrative logic, as cancatures of Jacopetti, Prospers and crew, they are unbelievably victious.

The third and final movement of CANNIBAL HOLOCAUST begins as more, the producer, and the network superiors gather in the screening room to watch the last reels of the salvaged film. Deodato keeps us aware of their presence, but the remaining footage runs essentially uninterrupted until its conclusion.

Alan, Jack and Mark chase down and gang-rape a native woman ("Let's take care of the little monkey!"). They take turns running the camera, re-

channing Lace (who is outsiged) and mainting the girl who in the next sequence has been punished by her tribe by being impaled or a pike. The camera doells on the couper as Alan and company pretend to be horified. The footage abruptly cuts to the filantiake's stringling through the pusile, being chosed by the cannibals ("Keep rolling. We re-going to get an Osca-for this?"). Task is impaled by a spent. Alan mercy kills Jack by shooting him in the field ("Keep thining, Mark, 11th cover your Yorke got it right down to the last foot." a promise Mark indeed keeps). Jack's body is canned oft by the countries, who exertise, designate and lock his couper in half before gitting, and eating hun as the camera shakily linges on the leading ("we re-scienced, we're trapped."). The tithe invites moves in again, capituming laye, who is stripped and gaing caped by the inch better to death and decapitated by the women. The film runs out with Mark's bloodied, wide-eyed face in close to a keep tree.

The lights come up in the projection room. The network executive step projections to dection the film and one by one they file out of the from in prim silence. We see Manno walk out of the building outo the streets of New York. "I wonder who the real cannulas are," his voiceower says. There is a final title. "Projections John K Kroy was given a two-month suspended gad scatence and fined \$10,000 for illegal appropriation of thin material. We know that he received \$5.750,000 to that same location."

CANNIBAL HOLOCAUST is Deodato's masterpiece, repreferable to may be. A sequer of sorts was autounced, CANNIBAL TORY ("the truth no one fived to fell?"), with Deodato again directing, but the project was never realized, even as the director pulled out of another film entitled VOODOO RIVING! that suggests similar themes. Deodato would return to cannibal locals with the more manustream AMAZONIA/CUL AND RUN (1984), another mongrel liybrid of genies typical of the direction (or lack of) the eyele was acrowing toward.

CANNIBAL HOLOCAUST remains the quintessential Hird World cannibal film, defining the extreme parameters of the outlee cycle. Though there was little left to explore in its wake, its notoriety and success assured.

unitative speculators that there were still avenues to exploit.

Torpid as Massaccesi's TRAP THEM AND IALL THEM may have been the absolute midu of the cycle way a loose French/Spanish cannilot trilogs, composed of Jean Gess) Franco's MONDO CANNIBALE/I POPA video title William CANNIBALE/I OMMAN, SI YOO CANNIBALE/I MAN BUNEFA (1984) and JL CACCIA/IORE/DI COMMAN, SI XOO CANNIBALE/III MAN BUNEFA (1984) dieecting, mude the pseudoshym 'Ciliford Brown', along with Juao Peice Labenceo's TERRUR CANNIBALE/CANNIBAL TERROR (1981), an 'Allan W. Stewey'

The first, WHITE CANNIBAL QUEEN, is not so much 'Pranco'eanteepation of Booman's THE-EMI RAI D FOREST' as it is a widess regulgitation of the ancient 'white queen' archetype. Credited as 'a film by Jeanney Prospert,' the silm stars Al Clove (real name Pier Lugi Contr of Lucio Prule's Abdilla, 1979) as a father who kases his family (and his ann) to compose a before the prosperior of t



Even worse is Julio Perez Inbernero's CANNIBAL TERROR. which is WHITE CANNIBAL QUEEN's cannibal village set, locales and dreary ambience to even less effect. This cheapjack approach was typical of producer Marius Lasoeur, who would also pad out the running times of smultaneously produced films by cannibalizing shots and sequences. CANNIBAL TERROR is no exception, utilizing footage from Franco's WHITE CANNIBAL QUIEN.

Franco's THE MAN HUNTER is, undoubtedly, the 'best' of the trio with ince outdoor cinematography, competent production values and is minimally engossing (gypen the triology's threadbare entertainment value). That the film is Franco's takeover and completion of an unfinished Amando De Ossorio (TOMBS OF THE BLIND DEAD, 1971, etc.) project may account for the existence of a coherent script and sense of place. However, it is a zombie film rather than a true cannibial film. The film is dominated by flesheating creature, a perpetually out-of-focus variation on Darby Jones'

unposing zombie from Jacques Tourneur's I WALKED WITH A ZOMBIE (1943), though its ridiculous makeup (and the tenor and quality of the film itself) is much closer to Del Tenney's ZOMBIE/I EAT YOUR SKIN (1964/71).

A more lively and inventive melding of the Third World and 'walking dead cannibal cycles was LA REGINA DEI CANNIBALI/DR. BUTCHEM M.D. (1980.82), Marino Girolami's (aka 'Frank Martin') nonsensically gory mishmash of scenes and motifs from both genres. The main inspiration is obviously Lucio Fulci's splatter epic ZOMBIE 2/ZOMBIE (1979), with Fulci's hero. British actor Ian McCullough, once again being driven into a carmivorous nuigle hell to investigate michents of flesh-eating in Manhattan.

The film revels in the hornfic deaths of characters, especially the innocent. An Assan bearer springs a bed of bamboo spikes that transfix him, allowing the savages (a motley clutch of Oriental and Italian extras) to slit his throat, bathe in and drink the jugular gusher, and finally gut him and feast on his innards. George is also devoured with the added fillip of his eyeballs being gouged out and eaten. We are also treated to the societale of a znim-

bie's skull being scrambled by the blades of an outboard motor

LA RECINA DEI CANNIBALI was snapped up by New York based aquarius Films for distribution in the U.S., the same firm that would mount a minimal (but lucrative) release for MAKE THEM DIE SLOWLY), hoping to emulate the success distributor Jerry Gross had enjoyed with Fulci's ZOM-BIE. Aquarius streamlined the film's pacing, spliced in new introductory footage culled from an uncompleted Roy Frumkes/Wes Craven production entitled TALES THAT'LL TEAR YOUR HEART OUT (1976/17). Frumkes appears as the first zombie seen in DR. BUTCHER), stripped in a new fore-dominantly electronic) musical score and retuted the film DR. BUTCHER M.D. Mounting a suitably lurid ad campaign, including a horrendously gory trailer and even a 'Butchermobile' to promote the film in urban areas, Aquarius turned a good profit in the steadily shrinking exploration grindhouse and drive-in theatre circuit. The fact that Girolams crude feature lived up to the aggressive bullyhoo has carned the film a certain pop notoriety.

DR. BUTCHER M.D. is, undeniably, ludicrous fare and its cartoony splatter is as indefensible as any of the Italian gore fests, but if at least revels in its excesses with bone-headed, energetic zeal. Questionable virtues to be sure, but it was more than other entries in the cycle would offer in 1980

(the Year of the Cannibal).

Suffering from penurious budgets and ever flagging invention, the last gasps of the cycle were crazy-quilt affairs in which the Third World cannibal elements played a less prominent role in each successive film. Although still fueled by the popularity of Romero's DAWN OF THE DEAD and the noticity of Doudato's CANNIBAL HOLOCAUST, the success of Francis Ford Coppolal's APOCALYPSE NOW (1979) gave the genre its third (and final) wind

The Vietnam War was the catalyst for Antonio Margheriti's APO-CALISSE DOMANI/CANNIBAL APOCALYPSE/CANNIBALS IN THE STREETS/INVASION OF THE FLESH HUNTERS (1980, under Margheriti's



nom de plume 'Anthony Dawson'). Giallo perennial John Saxon stars as a U.S. officer serving in Vietnam who rescues two American GI's held captive in a bamboo prison. In doing so, he interrupts their feasting on a Vietnamese peasant and one of them bites Saxon. The bite proves infectious and upon his return to the States, Saxon fights and finally joins the pair of cannibals, one of whom is played by Giovanni Lombardo Radice (aka 'John Morghen,' who plays David Hess' retarded sidekick in HOUSE AT THE EDGE OF THE PARK, has his brains powerdrilled out in Fulci's PAURA NELLA CITTA DEI MORTI VIVENTI/THE GATES OF HELL, 1980, and loses his hand, penis and brains in MAKE THEM DIE SLOWLY). The trio of cannibal vets go on a rampage, killing, eating and infecting all in their path until they are trapped and killed in the city sewers. Margheriti directs the film as a straightforward (if excessively gory) action thriller, skirting the subversive potential of the material. The depiction of cannibahsm as an infectious rabies-like disease (though here given Third World origins) is lifted from Romero's DEAD films and CODE NAME TRIXIE/THE CRAZIES (1973). David Durston's RABIES/I DRINK YOUR BLOOD (1971) and David Cronenberg's RABID

More relevant to the Third World cycle are Umberto Lenzi's MANGIATI VIDEATEN ALIVE (1980, video title—THE EMERALD JUNGLE) and Ruggero Deodro's AMAZONIA/CUT AND RUN (1984), both of which involve characters and events patterned after APOCALYPSE NOW's Colonel Kurtz, the infamous Reverend Jim Jones and the Guyana cult massacre. Lenzi's THE EMERALD JUNGLE embodies both figures as the scatlet-robed

Reverend Jonas (Ivan Rassimov), leader of a 'purification sect' that trans-

Staring Rassimov. Robert Kerman and the ever-notunized Mo Me Lai, ILMFRALD JUNGLE is the K-Tel Greatest Hits' of the caminal genre Inough the cult community footage was reportedly shot in Sri Lanka, the bulk of the film makes extensive use of sequences and animal mutilation footage culted from MAN FROM DEEP RIVER (including the canimals scene trimined from Prism videocassettes). SLAVE OF THE CANNIBAL GOD timeluding the eastration footage trimined from TV and video prints), and CANNIBAL HOLOCAUST (Lai's death, evisceration and barbeque), along with a sequence of a man suspended by hooks piercing his back and legs taken from a MONDO illm.

Deodato's peripheral cannibal entry, AMAZONIA/CUT AND RUN (1984), is far superior. Though there are no oral horors, the South American setting and ferocity of its violence (trimmed for U.S. and U.K. video release) does occasionally recall, and neatly conclude, Deodato's seminal cannibal epics. He again focuses on the intrusion of the media (his hero and heroite are both television reporters) and its vocueristic fiscination with violence.

CANNIBAL FEROX



Athough the plotting and pacing is often ragged (the sideo edits don't help) and strains credibility. CCT AND RUN is an engaging, often rossing thriller and Deocato lends the film considerable atmosphere (enhanced by being their on location in Minni and Vonezuela).

More symptomatic of the cycle's final deterioration is Britino Matterly, as Vincent Dawn') INFLRNO DTI MORTI VIVENTI,VIRUS CANNIBALE/NICHT OF THE ZOMBES (1981/83), a technic confection of myraid elements. Even Matter's pathological abundance of gore task to online in the overly-derivative proceedings. Nominally set in Papica though the film suffers from a Lamcaesque dislocation of event and pace that quickly proves thresome), workers in a nuclear power, modical research base are accidentally exposed to focus and become fleshearing zombies. What is of interest here is the film's cross-currents of stolen elements. The musical score is internittently plundered from the Golin woundtrack for Romerio's DAWN OI THE DEAD, the nuclear/medical research accident fires to evoke the topicality of THE CHINA SYNDROME (1979), the revelatory duplicity of the authorities echoes ALIEN (1979), while the violence, trappings and putty-faced zombies, are stolen from ZOMBIE (which was itself a pasticle of Romerio's fully) and is its. There is it an original thought in the film)

Last of the pure, down-and-dirty. Bhird World cannibal mores came from the director who spawned the cycle, Umbetto Leuz, with the infamous CANNBAL FEROX/MAKE THEM DIE SLOWLY (1981). For most American andientees, MARL THEM DIB SLOWLY is the definitive cannibal flien, epitomizmi, the genre's wecknesses (nonumal story, cardboard characters, arroctous. Jubbung, etc.) and extremutes (the explicit violence, the film's substance and raison of etc.). It certainly delivers on the promise of its

opening statement:

"The following feature is one of the most violent films ever made. There are at least two dozen scenes of barbarie torture and sadistic cruelty graphically shown. If the presentation of disgusting and repulsive subject

matter upsets you, please do not view this film."

The cannibal cycle stands accused of practicing what it pretends to preach spaints and in MAKE. THEM DIE SLOWLY Lenzi carries this dictioning to its most absurd degree a distribe against the racest boiled in cannibalism that revels in the specticle of Third World cannibals dispatching causasians. Norther as challenging or accomplished as CANNIBAL HOLO-CAUST, the film simply reinterprets events, imagery, and already questionable moral concerns "here diluted into insensibility-from both Decidate's and Leuri's previous cannibal films. Lenzi's direction is so ham-handed that one isn't even moved to outrage by the film. We don't feel anything for the characters, bettier either the oblated of too vicious to identify with.

Of course, the film has no point of view, as it exists only to exploit whatever authence interest may remain for the canimal cycle and present the obligatory cardiogne of curelities as directly and explicitly as possible Lonzidoes so efficiently with location photography, competent direction and realtists, makeup effects lending entough credibility to the guession shows stopping highlights, sains any domatte or conceptual salistance to distract

from the gory spectacl



MAKE THEM DIE SLOWLY was also the last cannibal film to prove successful internationally, though it was reportedly banned in many countries. As previously mentioned, the film was picked up by Aquarius Pilms for American distribution, but the reign of the MPAA had changed the climate in the States for theatrical distribution of wolent, unrated hortor films. Nevertheless, MAKE THEM DIE SLOWLY was seen by many more Americans than any of the previous cannibal films, especially CANNIBAL HOLO-CAUST, which secured precious few playdates in the States. MAKE THEM DIE SLOWLY reached an even wider audience (their curosity aroused by the film's reputation) upon its videocassette release. Although it is hardly the peak of the cannibal genre, MAKE THEM DIE SLOWLY will, undoubtedly, remain the film (and title) most identified with the cycle, the epitome of what the popular culture considers a hard-core graphic hortor film. A film to be despised, villified, covertly watched, championed, and snickered at by jaded middle-class sensibilities ever exer for titillation.

The last entry of any consequence in the cycle was Mario Giriazzo's WHITE SLAVE (1984, under the pseudonym 'Roy Garrett') from a story and screenplay by MONDO and cannibal auteur Franco Prosperi. WHITE SLAVE is a return to the MAN FROM DEEP RIVER prototype, as well as

being a revenge tale at heart.

Despite its stilled script, direction and performances, WHITE SLAVE is a surprisingly effective jungle romance. Though Prosper's script predictably steers the true story into tined-and-true melodramatic tensan, certain details-especially the introving sequence of the bounty hunter firing on the fleening natives from the air-carry the disturbing ring of truth. With its apparent basis in fact and preoccupation with a female lead, WHITE SLAVE is as much a woman's romance as it is a jungle hororar adventure. Though

its roots in the Third World cannibal cycle are all too obvious, making it much too unpleasant a film for the average readers of Harlequin romances

Though there is no flesh-eating, the violence is frequent and explicit, with the occasional versimilar use of animal predation footage. Despite the lack of cannibalism, the tone, trappings and graphic violence confirm the film's place in the cycle (as in Deodato's CUT AND RUN, released the same year).

There were still the occasional low-budget films that would utilize the cycle's trappings, such as Alberto Cavallone's PADRONO DEL MONDO CONQUEROR OF THE WORLD (1983, directed under the pseudonym 'Dick Morrow,' a QUEST FOR FIRE rip-off with a graphic reuterpietation of that film's prehistoric cannibal sequence) and Michele Tarantini's MASS.

ACRE IN DINOSAUR VALLEY (1985).

There were also parodies, such as J. D. Athens' CANNIBAL WOMEN IN THE AVOC ADO JUNGLE OF DEATH (1988). But the Third World cannibal syele useff had ceased to exist, as the Italian producers scrambled to emulate the successes of MAD MAX and THE ROAD WARRIOR. RAIDERS OF THE LAST ARK and CONAN THE BARBARIAN with their own deluge of finitiations.

The proverbal rail in the coffin lid was Dennis O'Rourke's sardonically triled CANNIBAL TOUR (198"). a "O-minute documentary that revealed the impact of the tourist trade on the jungle inhabitants of New Guinea, a process the Italian film industry undoubtedly contributed to. The tongue-ni-check tone of the film deliberately undermines the mythos the cannubal films had so viciously embraced. These natives may have been cannubals at one time, but once seen selling their trinkets to European tourists like hungry bucksters, they are no longer believable as sub-human creatures to be feared.

Cannibals, Addio.

Camibalism will remain a valid element of the modern borror film, certal to the 'zombie' films that continue to spin off from George Rometo's NIGHT OF THE LIVING DEAD'DAWN OF THE DEAD DAY OF THE DEAD DAY OF THE DEAD DAY OF THE DEAD DAY OF THE DEAD THE STANS OF THE DEAD DAY OF THE DEAD THE STANS OF THE STANS OF THE STANS CHAINSAW MASSACRE and Wes Craven's THE HILLS HAVE EYES (1977), to the more genteel black comedy of Paul Bartel's EATING RAOUL (1982) and Bob Balaban's PARENTS (1989).

The Third World cycle, though, has apparently run its course. The only contemporary films to horrow its trappings, returning to the indimentary white male faintary of 'return to nature as a natural ruler of men' or e. black or Assan men), were Caleb Deschanel's ROBINSON CRUESOE (1989, which reports the fantasy) and John Milus' latest effort. FAREWELL TO THE RING (1989, which includges in the fantasy), with Nack Notice in Ivan Rassamon's MAN FROM DEEP RIVER role. Despite the latter film's mote processive 'use of the Vietnam War as a narrative conceit to acrassporate its

Tarzanesque myth, it failed at the boxoffice. Given the current Third World and Central American situations, the myth at its heart is an unpleasant anachronism.

The Flurd World cannibal cycle is arguably the most despicable and misanthropic sub-genre of the horror genre (with the LOVE CAMP 7 and HSAinspired il sudoconazias films of the mid-1970's a close second). It is, however, a necessary one. If it did not exist, it would have to be invented. In fact, it was! Too victious to be simply dismissed, it is the reduction and absurdum of the horror film, survival and the base degradation of the human flesh and spirit are the absolute essence of their sarratives while pain, mutilation and death are exalled to being the only substance and sole point of the films. The third World cannibal films reduce their characters (and, by proxy, the viewing addience) to the absolute lowest common denominator—MMAT.

Cannibal films are misanthropic, mhilistic, racist, humorless, despairing moves, the madir of the horror film, an absolute creative dead end. While there is (for some) an undeniable fascination in the releatiless, primal carnage and the ritualistic violence these films are definitely numbing, physically and envoicionally. I hasten to add that this statement does not confirm those social critics' arguments that media violence is desensifizing; note that the very real pain and death of the animals is always strongay left; unnecessary assaults that add reprehensible 'shock value' to vapid, threadbare films. As I have demonstrated, the cannibal films were remarkable not only for their carnage, but for their rehance on repetitive, unmaginative permitations upon minimalist narrative formulas. The bulk of them are so derivative, despaising and crudely made that they quickly poccome tedous, and no amount of genume and, or simulated maybem can reasem their trite vicarious dramas recolled by cardboard characters.

The Third World canubal films themselves remain curiostuse, testimonies to the extremes filmmakers will go to (and audiences will tolerate) in the pursuit of intiliation and the shaighty dollar. They are definitive evidence of the essential role imaginative fantay and illusion play in the honor film's longevity, and importance. Without these key elements, strapped of flesh, bone and sp.rit, there is no sustenance. Denying these (or, indeed, any artistic vision at all outside of Deodoto's grim contributions), the cannibal films cut themselves off from the lifeblood of the horror genre. They are themselves away, auto-canniballism of the lowest order.

The horror film, however, lives on.

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## ANIMAL MUTILATION: Geek Show Gore

There is a line of dialogue in Sergio Martino's LA MONTAGNA DEL DIO CANNIBALE/SLAVE OF especially ridiculous in the context of that film's animal atrocity footage. The hero rescues a fellow from a cobra by brayely confronting and catching the serpent with his bare hands saying, "I don't kill animals." If only director Martino and his peers had behaved accordingly.

One of the most unpleasant, unnecessary and controversial elements of the Third World cannibal films is their reliance on actual on-camera mutilation and killing of animals. The subgenre is certainly not alone in its use of this repellant shock tactic. One of the earliest examples was the self-explanatory Edison film, THE ELECTROCUTION OF AN ELEPHANT (1903). Some particularly grueling animal slaughter appeared in the Third Reich's vehemently anti-Semitic "documentary" DER EWIGE JUDE/ THE ETERNAL JEW (1940), produced by the Nazi Minister of Propaganda, Joseph Goebbels. French director Georges Franju later took the production-line reduction of livestock to meat in LE SANG DES BETES/BLOOD OF THE BEASTS (1949); almost thirty years later,

documentary filmmaker Frederick Wiseman followed Franju's example in MEAT. Graphic slaughterhouse sequences later became staples of the modern horror film (the Spanish THE APARTMENT ON THE 13TH FLOOR and A BELL FROM HELL, the recent SLAUGH-

Jungle and wildlife documentaries and the 'Goona Goona' films revelled in often savage footage of animal predation. While the class acts-like Cooper and Schoedsack's GRASS and CHANG-had their nasty moments, lower budget fare naturally relied even more so on such sequences for their hallyhooed 'thrills and chills,' SAVAGE GOLD jaguars killed with blowdarts and a large snake crushing and swallowing a rattlesnake whole. DARK RAP-TURE (1938) offers the usual jungle thrills and "one rather repulsive moment [showing] a pygmy tribe's (quoted from critic Michael Price). WILD RAPTURE (1950) showcased frenzied sequences of pygmies being hunted down and killed tribe drinking blood from live

THF MIGHTY JUNGLF (1964) depicting "fights between a wild boar and snake, a tarantula and scorpion, and two iguanas in a death struggle 'founted from the pressbook's.

With MONDO CANE, the 'Goona Goona' 's most grotesque and lurid elements were stripped to their bare essentials and reinvigorated with a new, caustic, sardonic approach to the documentary format and its obligatory narration. Animal atrocities were central to the film heginning with dogs being dragged to the gas chamber under the title (which means, literally, A DOG'S WORLD). We are repeatedly brought back to man's inhumane treatment of domestic and wild animals. We are shown an Oriental restaurant where does are chosen by customers and then cooked and eaten, bulls being ritualistically beheaded in Singapore, tormented and fought for sport in Spain: Malaysian fisherman, maimed by shark attacks. capturing live sharks and forcefeeding them spiny sea urchins as revenge and then letting the sharks go to slowly die an agonising death. Most disturbing, in its suggestion of the filmmakers' duplicity in the staging of these sequences, are the scenes of sea turtles crawling onto the beach to lay their eggs, only to lose their way back to the sea and die of exposure. We can accept the claim that they do lose their way and die (though the narrator's reference to radiation from nuclear bomb testing being the cause sounds dubious); but this does not explain how the turtles were turned on their backs to writhe and bake in the sun. The atrocities depicted in later MONDO films such 88 AFRICA ADDIO/AFRICA

MAGIC/MONDO MAGIC (197°), FACES OF DEATH (1978), SAVAGE MAN, SAVAGE BEAST (1981) and the repugnant BRUTES AND SAVAGES (1983) make scenes in MONDO CANE pale in comparison,

Subsequent MONDO films rely upon animal mutilation and death (as well as genuine footage of human agony and slaughter), as have western and adventure films, wherein countless horses and livestock have suffered abuse and death for the sake of a dangerous stunt or spectacular disaster footage. Cornel Wilde's THE NAKED PREY was a mainstream adventure film that relied heavily on footage of animal death to create its gritty sense of reality. Subsequent non-genre films continued to up the stakes in the depiction of animal pain and death; Jan Schmidt's post-Armageddon epic END OF AUGUST AT THE OZONE HOTEL (1966), Jean-Luc Godard's seminal WEEKEND (1967) in its "Kill the Pig!" sequence in the guerilla camp. Sam Peckinpah's westerns, the harrowing nighttime kangaroo slaughter in Ted Kotcheff's OUTBACK (1971), etc. These were, for the most part, isolated sequences in impressive dramatic works (which does nothing to minimise the real animals' pain, however). Low budget horror films like the Mexican werewolf film LA LOBA/ THE SHE WOLF (1964) and the Philippine epic MAD DOCTOR OF BLOOD ISLAND (1968) also briefly revelled in animal mutilation. The Third World cannibal films, however, dwelled upon the animals pain and a pasty preoccupation matched only MONDO films

While the Goon, Goona films depended heavily upon brutal pangle Goons' tootage was maliciously stayed, certainly little of it could compare to the excesses evident in nearly aff of the MONDO and Third World cannibul films. It is impossible to respond to the mockingly liumanistic 'message' of a film like CANNI-BAL HOLOCAUST when so much of its footage is cedeated to the close up depiction of deliberately streed and utterly genuine mutilation and evisceration of still-iving animals. The filmmakers may not have killed or deliberately injured any of the human performers, but the beloless annual 'performers' suffered exeruciating and unnecessary agonies for the benefit of the amera. This untilation and killing of wildlife does, indeed, cunningly enhance the illusory reality of the taked human carnage, but this hardly seems a .ustification

Denotato's use of real bloodshed to embedish (or substitute for) simulated gore may have never been realised with yearter skill, but he was not the first ducetor to resort to such device. The first calculated we can be trueed back to Godard's WITKEND, which entire Robin Wood analysed and glithy rationalised in The Libras of Jean-Line Godard (Noverabre Books, 270)

"Godard as lar as possible drows things really happening and happening in real places. But you can't have actors actually killed... What you can show is the real killing of a plg or a goose; the really of the animals' blood and death atrogales is used as a stand-in for the human deaths, even more styamed

than usual. I bendiere in the falm the butchering of the heroine's mother is shown by posting stead westers of red hipral very inness, itself yours a skinned rabbit; the radeous and bloody careasy hat can be shown it a substitute for the ones that can't. One can, nevertheless, question the adequacy of such substitutions and even ask whether may not he some lack of human sensitivity in Goldard that makes it possible for him to see them as adequate.

Later filmmakers refined Conduct's concert Marton Brando's death at the end of Francis Ford (1970); a APOCAL PPSE NOW (1979) is enhanced by genimely decapitated (similar to the sequence in MONDO CANE) here being crosscul with fleeting dipingses of Brando falling, writhing, and bleeding films of the property of the conduction of the co

Authorities are often sufficiently outraged to call filmmakers on the carpet and/or ban their films outright, voicing concern over whether the human atrocities are faked as well. The animal mutilation footage is often cut from prints in distribution in many countries (along with much of the faked gore). Lucto Fulc.'s noncannibal film UNA LUCERTOLA CON LA PLLEU DE DONNA/ SCHIZOID (1971) landed him in Italian court for a vivisection sequence involving skinned dogs with their internal organs exposed; Carlo Rambaldes wittling, whampering does were so convincing that Fulci's ass was grass until Rambaldi could present one of the mechanical dogs. as evidence, demonstrating the

real animals were used. Reportedly, Ruggero Decdate was not so lucky with CANNIBAL HOLOCAUST and some sources claim the film was banned in its native country (as well as a number of others) because he couldn't prove that his mutilation effects were faked. In the case of the animals, they cortainly weren't.

Of course, staged animal savagery was (and is) usually tolerated or ignored if it doesn't involve warmbloodied animals. The customised lizards and insects that pass for monsters in ONE MILLION B.C. (1940, featuring a prolonged, bloody struggle between a tegu lizard and a rubber-finned dwarf alligator that became stock monster footage, reappearing in at least a dozen later features), KING DINOSAUR (1955). THE STRANGE WORLD OF PLANET X/COSMIC MONSTERS (1958), JOURNEY TO THE CEN-TER OF THE EARTH (1959) and THE LOST WORLD (1960) are visibly bitten, gored, impaled, burned, crushed, and otherwise abused on-screen. Bert I. Gordon, whose low-budget giant monster spiders, and lizards as shoddy and unconvincing special effect 'giant monabuses during the giant rat sequence of THE FOOD OF THE GODS (1977): hordes of rats are burned. drowned, and (in an extraordinarily gruesome shot) one has its brains blown out in the foreground of one effects scene. Somehow, the fantasy narratives and the rarely-believable special effects distance the viewer from the real pain behind such shock effects the integration of live animals and live actors indulging in genuine on-camera brutality, however, is not as easily ignored or for-

How do the cast and crews of view with Ruggero Deodato in L. Ecran Fantastique No. 19 finds the director justifying the footage in CANNIBAL HOLOCAUST by claiming he only filmed tribal rituals and that the South American Indians then ate the animals' flesh (see John Waters' quote below). However, the two sequences of animal butchery that remain in the cut U.S. prints do not involve the natives at all, the most harrowing being the capture and evisceration of a live tortoise by the sadistic 'pseudo-documentary' filmmakers. At one point, one of the cameraman pretends to lick at the stump of one of the turtle's severed limbs, gleefully mugging for the camera with the gruesome trophy, followed by a shot of the script girl vomiting in the brush, which may have, indeed, been the actress's reaction to the grisly proceedings. CANNIBAL HOLOCAUST assistant director Lamberto Bava reportedly left during the filming of this notorious sequence. Unable to stomach what was to come, Lamberto wandered a ways into the jungle to smoke a cigarette until the sequence was over.

On the other hand, cinematographer Nestor Almendros has warmer memories of filming a similar sequence for Barbet Shroeder's THE VALLEY OBSCURED BY CLOUDS:

"...in the key scene where the pigs are slaughtered and their flesh shared out and devoured, there were times when our world and theirs (the New Guinea Hagen tribe) were magically harmonized. The camerawork

A Camera, Farrar, Straus & Giroux,

not enturous, for the change were not enturous, sharing in a genium time and and anciently rating the meat. The amount a recording to the meat. The amount are considered and are presented staged seed confidered and Amendment whether a Schoolier and Amendment with the change of the

Cantena sizes offered skill us fleatern by chector John Waters when discussing his notorious checker tuesing sequence in PINK ELA-MINGOS (1973)

Even my cult accernes shorts this scene was a little much. To this day I can't figure out the fuss. Before you may be fore a common to be the second of the report me to the second of the report me to the second of the report me to the second of the second of the second of the flammer therefore making it well mostly office of the flammer therefore making it well mostly office of people who are recommended as the second of you like Point most of the people who are recommended as the second of you like points. If you this chicken at a "freshly killed positify" store, so actually I save if a receive from death row. You only did the critical give got famous in a movie to boot. We actually in a control of the second of the sec

Mink Stole who costaired in PINK H MINGOS offered the same cat may for the kilone in a recent him Pheat interview she'r the in primal color of the conto be determined within a low and to be determined without in figure or another. Gaugine on "arrow in practices we represent the determined for the foundation of an ordinary control and the first and the first and the first and mountains. Here, what the gas consistent of the constitution of the constitution of the first and the first an

But what about the staging and contains of such sequences of such sequences of the sequence of the sequence of the sequence of the sequence of the sequences of

BEASTS) and Flore as Wiseman (with MEAT) to one product a state and the state and the

Access missives with fluids that also could upon among dearmand migrations have often on second described to the second descri

"I felt all the time I was making that movie that I was trending on the edge, that it was a stretch that I'd make to: the sake of sit. Up and, the incident with the fields. Begging as slid the same though who he killed that begge. He said it was okan because it was our. They

got the horse from the slaughter was dying anyway, and he thought the art was worth it. You were supposed to see it die on screen, but the German SPCA wouldn't allow itthough they would allow him to kill it. Now, I pointed out to him that I thought a live horse was a much more artistic thing than a dead horse. Or a movie, for that matter. And he didn't see that. He actually felt that the art he was creating was more important than life. Ingmar draws the line someplace, he doesn't kill people. He doesn't even make people feel unpleasant. But after that, I really felt different about my own attitudes. Bending my ideas about what I would do in a movie... is obviously a dangerous thing to do." ("Another Evening with David Carradine" inter viewed by Paul Bartel, Take One, July, 1978, pg. 19)

Klaus Kinski did a great many diagrous things for director Werner Herzog's AGUIRRE, THE WRATH OF GOD (1972), but he was outraged at Herzog's victimisation of an unwilling Ilama for the

sake of his 'art':

'Today he [Herzog] chains a llama to a cance and sends the llama and canoe crashing down the rapids, because it's in the plot-which he wrote himself! I find this out when it's too late. The llama is heading for a whirlpool, and no one can save it. I can still see how it rears up in feer of death, rippung at the chains, trying to escape its horrible excution. It disappears around a bend in the river, smashing against sharp reefs, drowning an agonitins death.

Now I absolutely despise this murderous Herzog. I tell him to his face that I want to see him perish like the llama he executed He alive!" (Kınskı, All I Need Is Love: A Memour, Random House, NY, 1988, no. 202)

tortures he would subject Herzog to may have performed some ultradeprayed sexual sadism for films like Jess Franco's JACK THE RIPPER (1971), but these were illusions. knowingly staged by paid actors and actresses. His outrage over the cruel murder of a helpless animal for the benefit of a film, a director's conceit, is genuine...the honest reaction of a sane man. Carradine, Kinski, and Lamberto Baya did not care to be unwilling accomplices to such atrocities, which they, indeed, become because of their involvement with the making of the films. We, too, become accomplices to these acts as viewers, placing us as spectaotherwise inhabit.

Although films like Tobe Hooper's THE TEXAS CHAINSAW MASSACRE--wherein the gruelling shooting conditions, long hours, and reek of the set pieces built of bone and meat reportedly made cast and crew members physically ill-may test the endurance of the filmmakers and the audience alike. they still depend on special effects and the creation of illusory horrors for their impact. Once life is taken for the sake of cinematic shock effects, the director, his cast and crew, and the audience become accomplices to the staged atrocities. Much as I grudgingly admire Ruggero Deodato's accomplishments in THE LAST SURVIVOR and, especially, CANNIBAL HOLOCAUST, his butchery of live animals to realise his 'vision' remains indefensible

STEVE BISSETTE

## MARY WORONOV

A scream queen and comedy queen from way back, B-movies' sexy sweetheart, Mary Woronov, is also a fine. figurative painter and a very nice and personable person to hoot.

On her early days: "In high school, I played all the monsters and all the men because there were no hovs there and I liked it. The last monster I played was Godzilla, recently, in a theatre here [L.A.]; they made a cardboard village for me and I destroyed it onstage. My first Warhol film was SCREEN TEST: they put me on a stool and put a camera three feet in front of me. Warhol walked over, turned the camera on and left. This lasted the length of a reel; they used different actresses, then spliced it all together. For MILK I just gave an actress a glass of milk every three minutes. I was this bizarre, untalkative artist. then I'd crack jokes but never speak to anyone. I'd just soak up things,"

On ascending the underground:
"I was doing plays in New York and
got enough of a reputation to do
THE BOOM BOOM ROOM at Lincoll Center; that's how I became
above-ground, not through movies.
After BOOM BOOM, I didn't want to
do stage and started working out
here for the Warhol of the West
[smiles] Reger Corman. Paul Bartel
called me from L.A. and said, 'If you
pay your way out here. I think I can
get you in this movie I'm doing for
Rever Corman. The Corner of the Property Corner.

were great; they would just do anything-beg borrow, steal, eat ketchup and go without sleep-to do these movies. But it turned out these B movies became silces of a certain kind of American life. DEATH RACE 2000 was my first Hollywood film. I don't really like playing bitchy parts but I liked my part in ROCK 'N' ROLL HIGH SCHOOL because she's nuts. She's not just bitchy, she's crazy. I'd much rather play that than any nice lady."

On getting naked: "I don't like undity on screen when it's used as a come-on shot, like a tits and ass shot. That upsets me because I think you're cheapening the audience. But it it's a working part of the script, it doesn't bother me at all."

On fave films: "There's pieces of each film I like. I guess my favorite would be EATING RAOUL

"I don't really like playing bitchy parts but I liked my part in ROCK 'N' ROLL HIGH SCHOOL because she's nuts. She's not just bitchy, she's crazy."

because I had the most control over what I was doing. It was very much me. One of my favorites no one ever saw, (IELLHOLD They let me do all those bizarre lines, it was just a bizarre movne. That scene with all the cafeteria trays cjacked me up. 1 think one of my funnier moments is my death in NIGHT OF THE COMET. The sunglasses were my idea and I asked them if I could at about Christmas and suff like that. She was waged out! [Laughs] I thought TERRORVISION could'we been much funnier. It was very forced and it was such a hard-edgloke against American suburban people that you hated those people. [Gerrit Craham and I] shouldn't have done it. It's the only movie where we weren't allowed to see rushes."

On creating her art: "I've always sculpted and painted; I've had gallery showings in New York and L.A. [My work's] always been figurative, never abstract: it's always been, in a bizarre way, narrative and kind of big Ishe paints large, muscular figures]. It's an interesting power in movement. I can't copy things. The drawing comes out of my mind so my figures have a very muscular way of being placed, because that's how I understand the motion to do it, rather than copy someone in that pose. That's why the bodies always have an expression of force and sexuality."

"As I've gotten older. I don't like to look at really ugly things fon film]. Deformity tears me up, I don't like it. I have trouble laughing at it now, whereas before I used to think that enppled jokes were really fucking filminy. All the shime and goo and all the bubbing bodies I don't like to watch because I don't think it's pretty. And now, I find that even suspense movies I don't care for; I don't have the need anymore to get that out of my system."

#### FILMOGRAPHY

SCREEN TEST, MILK, CHELSEA GIRLS, HEDY LAMARR, 24-HOUR MOVIE (for Andy Warhol, early '60's) KEMEK (1970) SILENT NIGHT, BLOODY NIGHT (1972) SEIZURE (1974) DEATH RACE 2000 (1975) HOLLYWOOD BOULEVARD (1976) ROCK 'N' ROLL HIGH SCHOOL (1979)

ROCK 'N' ROLL HIGH SCHOO (1979)
HEARTBEEPS (1981)
EATING RAOUL (1982)
NIGHT OF THE COMET (1984)
HELLHOLE (1985)
TERRORVISION (1986)
NOMADS (1986)
CHOPPING MALL/KILLBOTS
(1986)
BLACK WIDOW (1987)

### Trans-Atlantic Terror Trends

#### **GRAHAM RAE**

Spatter cinema over the acean has developed since 1978 in much the same way as in the U.S.A. same lithus, same fandom, came level of low-grade dispats from the uninformed. But since 1982, freedom in British splatter cinema (and video) has been fiving under the unchecked fron rate of an evil, vide menace-The British Board of I thin Censors (corry, Classification). These eagle eyed stainarts of justice and public decency have existed for decades, but it was only from roughly 1982 oxivards, following an exagged and and according outcry from tabload newspopers, various immlormed politicans, media types and watchdog groups, that they started to get tough Every fiftit released now since then has to have one of their blessed certificates horror films are matally rated 15° (PC-13 equivalent like HIE GATE, MONSTER SQUAD) or '18' ('R' equivalent like HEI LRAISER, BRAIN DAMAGE)

This Stringent, Facked-up system has rated some interesting, anomalies and contradictions. DAY OF THE DI AD, unrated in the U.S.A., was cut by 47 seconds (a finger bitting scene, some commodism and a couple of other drops were exceed) and released countrywide with an '18' rating and the main deaths, mare or bese intact. However, Fold Hoopers, similared HXAS CHAINSAW MASSACRI. 2 was to used a release along with system other pore air is in .987, with censor bitti perman claiming that the vession of the XAS CHAINSAW 2 was over the fop? Rhooes and his men reing pulled apar. in DAY OF THE DI AD are much more graphic than most of the material on TEXAS CHAINSAW. 2 in order to rankes my segrentinger wonder if these idiots have a cohesive wiley towards horror films that applies across meaboard.

One starting tand just plain fucking stupid) practice that the BBFC gleenuly indialges in its cutting scenes from cinema releases for their home very eleverage. There seems to be no logic in this system, guestionards are left enaugh, their collective heads when scenes from films that they saw in the cinema (take part of a hammer mander from HELLRABER or a shot of the Presimous monster fonding Barbara Crampton's breasts in FROM BLYOND are now missing. John Carpenter's manistream adventure BIG TROYBLE IN LITTLE CHINA had a scene cut for video release and was moved up a rating from PG to 15.1 Even facking CROCODILE DUNDEE was cut for video gram Association take out full-page adverts in daily newspapers crowing about Logic there? You find it, I defy you facility that the British Video-gram should be there? You find it, I defy you

Another insidious practice curtailing einematic and video freedom is the advent of the Video Packaging Review Committee (VPRC) and the Advertising Viewing Committee (AVC). These two interlinked organisations actually censor film posters and video boxes, claiming they are 'on view to everyone' (wonder when they'll get around to censoring horific book covers?). Thus, the Elephant Video re release of Lucio Fulo's HOUSE BY HIE CEMETERY (minus ten minutes from the original release, which was already out) found itself banned until it removed a thin red line of blood from the illustration of a knife wielding ghoul on the cover. The re-release of Anthony, Richmond's THE LAST HUNTER with David Warbeck had to remove a picture from the back cover. And, strangest and most offensive of all, the British RE-ANMATOR poster had its 'Herbert West has a perfectly good head on his shoulders,' caschdine removed and the face(1) erased from Doctor Hill's decapitated head in the tray. Fucked up doesn't even begin to cover the logic here.

\*\*Claus Barker with Sado-Manochists from Beyond the Grave.\*\*



When the Creeping Dead devour the living flesh!

## ZOMBIE CREEPING FLESH



Magrit Evelyn Newton, Frank Gart Robert O'Neil and Selan Karay

Montally-Vincent Bours Productly Seculo Cortons

But the story here is, as always, about money. In a country where films like DAY OF THE DEAD and THE FLY can get into the top five films, it is important that the more volent epos are cut down to make them more palatable for public consumption. Britain doesn't normally have the chance to watch unrated films which might play some of the smaller American cinema chains (as die DAWN and DAY OF THE DEAD, RE ANIMATOR,

# ZOMBIE HOLOCAUST





BRAIN DAMAGE, Obviously

etc.), which does not make for a healthy independent horror viewing, as might be magined. But, strangely enough, occasionally a film will be re-lessed in Britam that contains more scenes than the same version of the film circulating in the U.S. or Europe. BRAIN DAMAGF suffered only one small cut in the 'Elmer blowjob' scene and DREAM DEMON included three scenes cut for stateside release. However, these freak occurrences are few and far between (to say the least) and for about 95% of the time, the solution will have to make do with the cut film. Unless, of course, you.

are a member of British underground fandom.

British underground fandom is an interesting and heartening phenome non. While the horror unwashed would be content with a film being ut or banned there exists a hard core few hundred fans, led by fanzines hie Shock Xpress, Samhain, Rats in The Cellar, Pieces of Mary, etc., that seem to have a Dead Kennedy-sinspired 'trying to rub us out, but we're going to survive' attitude towards their gore viewing habits. They are continually upgrading and swapping their collection in order to savour and allow others to savour the full meaty flavour of such illegal gore epics as BLOOD-SUCKING FREAKS, EATEN ALIVE BY THE CANNIBALS, DOCTOR BUTCHER MD, BURIAL GROUND, etc. This is a scene murrored by a few, brave souls in countries like Finland (where every single '18' film is binnedly and Germany (where even BEVERLY HILLS COP's cut) and it is amazing how quinchly copies that are sub-standard, subtilled, tinicooded or that may contain meets that turn to black and whate can be adjusted to when it is the only way you are going to get to see a film.

Lavourite meetins, places for fairs are splatter thin concentions, of which there are two or three every year. In 1988s, there were both the Feeds Homeo Falm Feetra' and the second Shock Around The Clock testinal spon word by Shock Agrees, and London's Fostbulden Planet bookshop) in the Naira, meman Pentroville Room, London.

The Leeds Horror Film Festival, Irch. on October 14th, Included the British promot of the Calvers' FIH. SERPLET AND FILL RAINBOW, as well as having double folk like NONFERATU and THE CABINET OF DR. Oct IrcARL. a Roger Comman lecture and a double bill of his films, FIEL NDL 4D and THE FALL OF THE HOUSE OF USER, and a John Carpenter double bill of CHRISTINI and THE THING, amongst other goings-on.

The Shock Around The Clock festival's 1988 bill compused eleven STUGN, Jorg Buttperent's controversal German catakiling and coupse fucking epix (NERMANTIK, Biddy (COMBAT SHOCK) Governazios yampure short JON ATHAN OF THE MIGHT, MANIAC COP, THE HIDDEN, THE UNHOFF, HOFF LYMORE CHARLES (which was received on British video after having been cut and the word 'chanistay' removed from its fittle', THE STVFN/IT SIGN, INVASION OF THE BODY-SPECKER (N. KA, BELL MONKEY), 976 EVIL: THE UNNAMABEL (never wester thin title more true to film content) and WA-WORK. This was interpreted by the appearance of such hoster luminaries as Chie-Barker, Jorg Britgerent, Shain Hutson, Rausey Campbell and FX man Bots Keen, A highly tim event by all accounts, allowing beet drinking fans from all over the country to come together and watch some uncut (the Scala has a special



STREET TRASH Tender Relations Amidst the Ruboli



Moist Metaphors -- STREET TRASH

licence allowing it to show uncut material) gore epics and have a laugh. The third Shock Around The Clock festival (it started in 1987 with films like the uncut STREFT TRASH and NIGHTMARE ON ELM STREET 3) is due in the last week of July, 1989. By then, 1989 had already played host to Black Sinday, a ten film festival held in Central Manchester on January 29th with films like LAIR OF THE WHITE WORM, FRIGHT NIGHT 2 and DEAD HEAT and with appearances by FX man Bob Keen, write Peter Atkins, Ed.

These festivals are normally the only chance splatter fans will have uncompared to the content swapping copies or looking for gore epics on the shelves that were released in prevideo masty days. Mondo movies like FACES OF DEATH, SHOCKING ASIA. etc. are not generally favoured in fan circles. Most of these flims were never released on video, even before strict BBFC legislation. In fact, the original FACES OF DEATH had half an hour cut from its running time and the only other mondo movies ever released were SHOCKING. ASIA and BRUTES AND SAVAGES, animal killing and llams ducking atforcities.

There is a strong cut-throat market throughout Britain for original video tapes released before BBFC regulations took effect. Films like DRILLER KILLER, CANNIBAI FEROX, ZOMBIE FLESH-BATERS (aka ZOMBIE), BLOODY MOON, TEXAS CHAINSAW MASSACRE, CANNIBAI, HOLOCAUST, ABSURD, FOREST OF FEAR and NIGHT OF THE DEMON (1981 version) are all in great demand. Scotland seems to be the best place to find ex-rental horror films (often over five years old) and the cheapest too. A film like CANNIBAL FEROX (aka MAKE THEM DIE SLOWLY), occasionally available on Scottish shelves for four pounds (\$6) can retail in London for about ninety pounds (\$160) Indeed, sometimes English gore fains will travel hundreds of milles to Scotland just to buy up original tapes which they can either resell at an exorbitant profit or drive their friends into fits of feelous tears or suicide with.





NIGHTMARE -- No Brains But Plenty of Guts

It seems ironic that one other highly sought after original tape, Romano Sought and Sought after original tape, Romano Sought as NIGHTMARE 5. IN A DAMAGED BRAIN (aka NIGHTMARE 5.) uses quotes from two daily newspapers to help sell it to audiences. Ironic in that these two newspapers, along with others, forced mutilation fans underground with their extensive, hyped 'video nasties' campaigns. These campaigns helped force the destruction of some tapes in the early '80's and the censorship of others onto new paranonac heights. The tabloids only have to wave the words' video nasty in front of their readership and a general outcry ensues. These stupid, misled fuckers perpetuated the Michael Ryan:RAMBO

image, where it was made out that Hungerford mass murderer Michael Ryan, of violent videos before going over the top and imitating his supposed hero Sylvester Stalione in the RAMBO films. It has actually been proven that Ryan did not own a video recorder and probably didn't even watch the television too much (not that he d get much stimulation there, when films like John Carpenter's CHRISTINE have been shown on Britain's screens in the past, it is not unknown for them to have had every single act of violence and obscenity cut from them). But the general public has had the nasty theory Payloved into them for so many years now that every time a supposedmeasures. RAMBO 3 had over a minute removed from it for British release (for 'glamorous' use of weaponry and violence) the censor admitted freely that it was being penalised like this simply because it was a RAMBO film.

It seems that fickle public opinion comes into censorship of films just as much as any cohesive policies the BBFC may have Of course, public tolerance of horror films is not helped any when uninformed people like Prince Charles say groundless things like there is now in Britain an incessant menu of utterly gratuitous violence on both cinema and television, especially television and most particularly videos. Chiched shit like this, totally ignoring government legislation in the last six or seven years, merely helps to perpetuate the myth that 'video nasties' actually exist in Britain anymore You would be forgiven for thinking that gore epics still went uncut in the Britain of the 80's to hear Prince Charles ramble (and just how much a member of the royal family knows about violence in videos, television and the cinema is anybody's guess you're hardly likely to run into them in your local

video shop, are you?).

DAY OF THE DEAD



The sause of Butish horror filmmaking has been revived by the miking of three falses in Bullam over the course of 1987 and 1988, namely Clive Barker's HELLRAISER and HELLRAISER 2. HELLBOUND (director by Lony Rindel) and Harley Cokhas' DREAM DEMON, which was not well

HELLRAISUR came about almost by accident. Barker, who had long been diseasting faits of his six volume BOOKS OF BLOOD series by having Matthyn Mouroe shove gouged-out eves up her cunt, shrouds coming to life and ripping people's guts out of their mouths, etc. was a teens bit pissed off when he saw the results of the first two films made from his work UNDERWORLD (1986, aka TRANSMUTATIONS) and RAWHEAD REX (1987) were generally indiculed, so Barker decided it was time he took a shot himself. He got some money from New World on the strength of his reputation and made HFLLRAISFR, a low-budget film (whose budget was upped when New World was pleased with the footage they saw during proboard for what he could accomplish with a higher budget. The result was a hit with both gente faits and the general public alike and facilitated the making of HELLBOUND, which Barker only wrote due to publishing time

HILLI BOUND (1988) expands on the story of the first film, with a better budget and a more eous feel. The surviving character of the first film, Kirsty (Ashley Laurence) sees a vision of her dead father who is in hell (or what she thinks is her father) and endeavours to secure his release. The result is two hours of pure gory may hem which leaves the door open for the third film in the HFLLRAISER trilogy, HFLI ON FARTH, which is already in

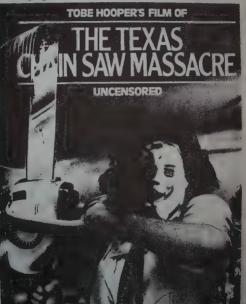
Barker' no-holds-barred approach to horror has generated problems between himself and the censors. The first film had about a minute removed from it (which Barket says actually helps the film, strangely enough) and the second had to be submitted four times to the MPAA in order to rid itself of obvious that HELLBOUND's baby auto mutilation (a child sits and sews up its lips with a needle and thread) gouged eveball mighing, azor sed-mutilaasylum in the uncut version didn't curry very much tayour with the old seisso happy MPAA bunch. Barker is looking to have the film released unrated in the U.S.A. on video, hopefully this will be the case. This isn't just some cheap little slasher fltex and Ba ker himsett has said he isn't just taying to kill the twelve best looking California youths in his films. But it seems,

amons, the general public, censors and critics (like Barry Norman, a reprehensible cyme who nosts a show called Julia 89 on British relevision and generally accepted to be) until tans can find a way of convincing them that not all splatter tilms involve taked, screaming women being ma dated by



power-tool weiding mask-wearing psychos. At least, not nowadays. To suggest to a modern connoissour of sangunary spillage that all horror films are like this as the equivalent of stating that television has only just developed sound and colour. The horror genre has transmognified useff constantly,

moving in time with the times in a stimulating and exenting way that faw other genes have had the nerve energy or inclination to. FRIDAY THE 13th clones have (more or less) disappeared to be replaced by monster epics (ALENS, THE BLOB remake), possession pics (RETRIBLHON, 976-EVIL), foream reality films (the NICHTMARE ON ELM STREET SCRISS, BAD DREAMS), just plain bad taste (STREET TRASH, TOXIC AVENGER) or any other number of ways of filmmaking that don't involve wonders how long the scantily clad female camper can run through the woods before being caught and killed.



torage January of 110 11 VAS CHAINSAN MASSACRE Kon Rossells THE DEVILS and most indictions of all, MONTY PYTHON'S LIFE OF RRIAN' A phone line related to the Robert Luchund tilm 3 '6 IA II to vitro, valery to take part in a fantasy adventure based on the film was density tublout newspapers as encouraging children to call up damons." (I m not making this up! No shit, honest It would be tuning if it would so patheta.). In the Scottish town of Palkick, an application by a local cinema. to have a late mucht sevening of THU LAORCIST was blocked by the local council who were worned that newers might come out of the film with strange thoughts on their nums.' Patronising and offensive or what. 'I nersonally don't think we should show this kind of film late at meht, a connedler is emoted as saving. I sen when it was pointed out that nearby Glasgow had had a late night showing of the film with no problem councillors refused to drop their self-neliteous stance and refused to allow the showing to go ahead. Same old ignorance same old hidicronspess. I don't know about the councillors but I for one have seen the film and don't feel any particular need to dig up graves, sacrifice virgins whilst chantum obscure Latin verses or linck goats in a horror film induced Satante offiaal. Norther, I'll waren, would most ordinary, thinking individuals. Maybe the councillors were scared that their secret would come out if the film was shown. Who

One thing's for sure, though. Until a lot more people wake up and realise the horror film is a valid cumentars four (and 20% of sides rentals in 1988 were horror thins) as opposed to something peasents wants off so that fame of eveluli-poking zombies, and doctors dick inpung demons and spade weekling securities will get the sint end of the sixt kin and why do you watch this imbash? You're sick? a gument with the mannounted, self-ingliteous, pretentious clowns the world over who haven't got a tucking cline about host or films and, then Lans. But just think of it this way. At least we aren't being subjected to the real horror of a four Cruise or Metyl Streep film, hild? Scary thought, sni' (i'?)

(I would like to thank Stephen Seanian, Tony, Stephen Hall, Andrew Gatdner-Grey Lamb. Chris and Ferni and ad-my correspondents for helping to keep the blond flowing, as well as for research purposes F



#### HORROR FILM CASSETTES IN U.K. CONSIDERED SUITABLE

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FACES OF DEATH FIGHT FOR YOUR LIFE

FOREST OF FEAR FROZEN SCREAM

ANDY WARHOL'S FLESH FOR FRANKENSTEIN GESTAPO'S LAST ORGY

HOUSE BY THE CEMETERY (Uncut Version Only) HOUSE BY THE EDGE OF THE PARK

1 SPIT ON YOUR GRAVE

ISLAND OF DEATH LAST HOUSE ON THE LEFT

LOVE CAMP 7 MADHOUSE

MARDI GRAS MASSACRE

NIGHTMARES IN A DAMAGED BRAIN NIGHT OF THE BLOODY APES NIGHT OF THE DEMON (1981 Version)

SNUFF (aka SLAUGHTER)

SS EXPERIMENT CAMP TENEBRAE

WEREWOLF AND THE YETI ZOMBIE FLESH EATERS (aka ZOMBIE, Uncut Version Only)

## FRED OLEN RAY

He has been called the new Roger Corman, turning out an amazing amount of product in a short amount of time.

On his inspiration: "My folks wouldn't let me watch horror movies and, by the time they did, I O.D.'ed on 'em. I think FAMOUS MONSTERS had a lot to do with it; I think I wanted to make films just because I liked monsters and monster movies."

On his 70-mmute, 16mm THE BRAIN LEECHES: "A good title but a lousy movie about these aliens that look like bugs that get inside people's heads and turn them into zombies. It was pretty silly."

On ALIEN DEAD. "It was a lot of the because we didn't know what we were doing. We were able to fly Buster [FLASH GORDON] Crabbe in for a couple of days outside Orlando, Florida, and the local authorities gave us police cars and uniforms. We got the key to the city to make this little horror mone."

On SCALPS: "One of those really cheap things. My brother John daydreamed the story on a bus. We thought it'd be the cheapest movie ever made-six kids, a station wagon and a tent. I think the total cost was \$15.000."

On BIOHAZARD, his first in 35mm: "I wanted to show people I could actually make a good picture. I had a pretty good monster suit [donned by his young son Chris] and Angelique [MAD] DOCTOR OF BLOOD ISLAND]
Pettyjohn and [the late] Aldo Ray
Ino relation] were in it."

On THE TOMB: "We used the temple set from that INDIANA JONES blue jeans commercial. We blew up planes, flipped over cars, set people on fire, had rotoscope animation effects and created this bug which crawls under the skin and gets on people's hearts. It was a real comedy when we were doing it then (the distributors) cut as much comedy only of it as they could.

PRISON SHIP/STAR SLAM-MER was scripted in ten days, preproduced in three weeks and shot in two. Its guard uniforms were from GALAXY OF TERROR, weapons

"The fact I work a lot only indicates I'm doing a good job and am in demand. Our films are professionally made and acted and provide quality on schedule and on budget."

from SPACEHUNTER, vehicles from LOGAN'S RUN and the prison gitl' costumes are doctored-up FLASHment store. "Ross Hagers wonderful as the villian [it also star Dawn Wildsmith, Mrs. Fred Ray]; it's meant to be uken very lightly."

ARMED RESPONSE was a slick action-adventure which received good reviews from Variety and The Los Angeles Times. "Michael Berry-

man's a real sweet guy who likes to work. David Canadine's very much an artist and Lee Van Cleet's very nice, with a wonderful sense of linnor."

On filming action: "I always shoot stunts from four angles and always put a camera right in the path of where the stunt car's supposed to hit, then undercrank the camera to get the slow spin of the car as it goes through the air."

The equally sick CYCLONE starred Robert [COUNT YORGA, VAMPIRE] Quarry, Martine [DR. JEKYLL AND SISTER HYDE] Beswicke, ex-Bowery Boy Huntz Hall [10 very nice guy and very funny"] and Heather [FALL GUY] Thomas ["without a doubt, the toughest person I've ever had to work with"].

On the "schlockmeister" label: "I resent that a lot. The fact I work a lot only indicates I'm doing a good job and am in demand. Our films are professionally made and acted and provide quality on schedule and on budget.

"My folks wouldn't let me watch horror movies, and by the time they did, I OD'ed on 'em. I think FAMOUS MONSTERS had a lot to do with it; I think I wanted to make films just because I liked monsters and monster movies."

He feels COMMANDO SQUAD in my most cut-and-true exploitation pleture, I'm not very fond of it," and likens HOLLYWOOD CHARNSAW HOOKENS to "an AIRPI ANE Version of I'llie TEXAS CHAINSAW MASSACRE. It's absolutely misane with lots of blood, multity and exhainsaw."

#### FILMOGRAPHY

THE BRAIN LEFCHES ALIEN DEAD/IT FELL FROM THE SKY (1979) SCALPS (1984) BIOHAZARD THE TOMB (1985) COMMANDO SOUAD (1986) PRISON SHIP. THE ADVENTURES OF TARA (1986) ARMED RESPONSE (1986) CYCLONE (1987) DEEP SPACE (1987) HOLLYWOOD CHAINSAW HOOKERS (1987) REVERLY HILLS VAMPIRE (1988)

# Eco-Horrors and Biohazards

**DENNIS DANIEL** 

'Have you never wanted to do anything that was dangerous? Where would we be it instonally tried to find out what hes beyond? Have you never wanted ito look beyond the clouds and the stars? Or, to know what causes the trees to bud?' And what changes the darkness into light? If you talk like that people call you 'eray,' Well, if could discover just one of these things that terruity is, for example...! wouldn't care if they did think! Was crasy.'

#### Colin Clive's speech from FRANKENSTEIN

One paragraph. Eighty-five words. Yet, herein lies the driving inspiration for just about every hortor film ever made. Could there be anything more horific than man's search for ultimate knowledge leading to his ultimate destruction? In thousands of hortor films, this plot line (plus a vast number of variations on it represents the central them.)

For over eighty-five years (one year for each word in the paragraph), hor or films have delved in the realm of Eco-Horrors and Bro-Hazards. Horrors brought about by man's tampering with other planets. Everything from reviving the dead to splitting the atom has eventually lead to man's and/or the environment's destruction. What can I say? We'll never learn.

Welcome to the wonderful world of radiation poisoning, nuclear war and its aftermath, mad doctors and scientists, bizarre surgery, giant humans, bugs and reptiles, zombies monsters, disease, parasites, drugs, freaks, nature on the rampage, and death. What fun!



Phase IV

Lve divided my lists of eco-horror and bio hazard films into four distinct

- Man Made Surgical/Reanimation/Drues/Psychological
- Nuclear Toxic Pollution Chemicals/Pre- and Post ArmagedJon.
- 3 Freaks of Nature/Animals and Insects on the Rampage.
- 4. Outer Space.

In many cases, the films crossed over from one sub-genre to the other. For example, both THE BIRDS (1963) and BUG (1975) could be considered. 'annuals on the rampage" films, only in THE BIRDS, it's never explained why they all go nuts, whereas in BUG it's due to man's tampering with their biology So. you'll find THE BIRDS in Category 3 and BLG in Category 1. To avoid any further confusion (God knows it's confusing enough), we'll discuss eco-horror/bio-hazard films by their category in the sub-genres I've listed rather than the genre as a whole.

#### MAN MADE/SURGICAL/REANIMATION/DRUGS/PSYCHOLOGICAL

For centuries, man has been notorious for playing around with his own biology and ecology (in fiction and in reality). "Say, let's open up this dead euv and see what makes him tick, huh boys?" or "I wonder what would happen if I eat this." We are, by nature, inquisitive. This inquisitiveness has provided the horror genre with the basic story for thousands of films.

One of the first, and perhaps foremost, examples of man's tampering with his own biology and the forces of nature (thus spawning many films in its stead) is James Whale's FRANKENSTEIN (1931), a film adaptation of Mary Shelley's novel Frankenstein or The Modern Prometheus (the film is based on the stage play by Peggy Webling) In short, dead bodies and assorted organs are sewn together (biology), exposed to lightning (ecology), and a new, albeit insane, being is brought to life and proceeds to raid the countryside and give the burgomaster a hard time. Of course, the film stars horror's man man Bors Karloff in his breakthrough role (with makeup by Jack Pierce, creator of practically all the Universal horror film monsters) and the great Colin Clive as Dr. Henry "It's Alive!" Frankenstein.

The FRANKENSTEIN story premise has become one of horror film's most tried and true formulas. All one has to do is carve up a few bodies, insert assorted organs (don't forget an abnormal brain'), sew generously, throw the name FRANKENSTEIN into the film's title, and zingo...you've got a horror film.

Of course, one need not just sew corpses together to create new beings. You can do lots of damage by injecting serums into the dead and the living. This plot line was used ad infinitum in the '40's and '50's Want to turn a man into an alligator? Shoot some serum derived from alligators into his system (THE ALLIGATOR PLOPLE, 1959). Want to be an ape° Gonila spinal fluid will do the trick nicely (THE APL MAN, 1943). Howling at the moon sound interesting? A nice shot of wolf's blood turned Glenn Strange into THE MAD MONSTER (1942).



RE-ANIMATOR

One of the most quintessential "serum" horror films of all times has got be Stuart Gordon's RE-ANIMATOR, a film adaptation of H. P. Lovecrift's pulp short story series "Herbert West-Re-Animator." Filled to the brim with stunning "over-the-top" gore special effects (created by Tony Doublin, John Naulin and John Buchler) and first-rate performances (especially Jeffrey Combs as Herbert West), Gordon's film combines many horrific genre elements (mad doctors, dugs, disamentbernent, sex, zombies) into one beautifully-realized, cohesive whole. (It's interesting to note that West's serum not only revives the dead, it also bonds them together psychically.) You'd be hard-pressed to find a film with a more perfect combination of gore, horror and comedy (and from Empire Pictures of all studios) than RE-ANIMATOR. It remains the standout horror film of the '80's.

The plot concept that is the King Daddy of all drug transformation as taken from Robert Louis Stevenson's classic tale of biological schizophrenia. "The Strange Case of Dr. Lekyll and Mr. Hyde." Thus story, filmed as far back as 1915 (the German silent film BIN SELTSAMER FALL). Has continued to be adapted and reinterpreted ever since As with most classics. liberties have been taken with the basic story line to create new versions with the same drug-induced transformation theme. Examples include DR HEKYLL AND MR. HYPE (1980, with Oliver Reed), DR. JEKYLL AND SISTER HYDE (1971), DR. JEKYLL AND THE WOLF MAN (1971, starring Spain's answer to Lon Chaney, Jr., Paul Naschy in his El Homber Lobo role), and the recent JEKYLL AND HYDE. TOGETHER AGAIN (1962), an awful attempt at horror comedy that parodies the '80's drug

Another drug transformation classic that continues to be milked to this day is H. G. Wells. "The Invisible Man." The sequels and remakes are neverending, but none ever comes close to James Whale's wonderfur THE INVISIBLE MAN (1933) with Claude Rains.

In a cinematic world where ideas are continually rehashed and remade, it is indeed refreshing to see the "drug" horror concept used in unique, original ways. In BLUT SUNSHINE (1977), writer, director Jeff Lieberman takes the LSD trip to new heights of depravity. The "Blue Sunshime" is a form of LSD that, when injected, produces a delayed chromosomal imbalance which causes haldness and turns the takers into homicidal manues.

David Cronenberg's DEAD RINGERS (1988) combines drug addiction with psychic connections. Jetemy Irons is superb in this dark, disturbing story about twin gynecologists (both played by Irons) bound together by a psychic bond that they cannot pri apart. When one twin becomes addicted to drugs (depressed over his failed comance with Genevieve Bujold), the other, in an attempt to bring his brother back to the land of the irung, also becomes addicted. (The drug-crazed bother creates a set of odd-shaped, ominous looking surgical tools that are used in an operation scene that had women cringing in their scats!) Cronenberg's film fits right in with the body of his work. It is yet another tale about the relationship between mind and body, only in this case, a sense of individuality is lost because we are dealing with twins. It is his most personal film to date.

Cronenberg mixes psychology with biological horror in many of his films. In THE BROOD (1979), a form of science called 'psychoplasmics' has people manifesting their emotional problems physically. In other words, you 'give birth' to your trauma (in the form of 'children of rage's Samantha Eggar plays the mommy of these little monsters who develop from a tumor in her womb. They represent the tangible product of her neuroses 'made flesh.' From the look on her face, the afterburth she

so lovingly sucks up is mighty tasty!

In SCANNERS (1980). Cronenberg focuses his attention on the effect drugs have on future generations. A tranquilizer drug is responsible for the mutation of pregnant mothers and their offspring. These mutant children grow up with the ability to lock into another person's central nervous system. The result? Who could ever forget that mind-blowing (pun intended) head explosion! Not to mention the climactic duel between evil scanner Revok (Michael Ironside) and hero scanner Cameron (Stephen Lack). Horror in a insular year.

In many 'drug horror' films, the drug is administered into animals as In animals a humans. A recent example of this story line can be found in George Romero's MONKEY SHNES (1988). Romero also mixes in a "psychic bond' angle. In the film, "Ella," a specially trained and genetically (though drugs) altered capacium monkey, becomes the helpmate of a quadripleste (Jason Beghe). Soon, a special psychic connection develops between mand monkey, with the monkey acting out all of her master's cell notions.

In Ken Russell's ALTERED STATES (1980), "drug horror" and "psychiopignal horror" are combined, creating one of the wildest plot lines ever put on film! Edward Jessup (William Hurt) is a psychopis follogist who conducts tests on humself by spending time in a sensory deprivation tank. In an effort to find his "original selft," he experiments with drugs (Mayan mushnomis). His Pallucinations become reality when he injects the drug and goes int i the isolation tank. He undergoes a genetic change and reverts back into a form of pumal man. Lise a drug addict nooked on the expensions executable. O D's in the tank, reverting back into an embryonic state this conjunal self."). In the final moments of the film, without warning, Jessup changes winto his embryonic form (a faintstic effect, courtery of Dick Smith) and fights his way back, with help from his wife Emily (Blair Brown). Typically, it is "love" that saves the day. Jessup realizes that human life and relationships are far more important than man reverting back to the moment of creation.

Another film that deals with psychology, drugs and teenagers is the New Zeahand production STRANGE BEHAVIOR (aka DEAD KIDS, 1980). The story takes place in a small town where students take part in a senies of psy chological experiments that turn them into psychotic killers. This refreshingly original horor film, directed by Michael Laughlin (who co-wrote the screenplay), mixes elements of teenage angst, slasher films and mad doctors (both male and female) into a unique whole (with a wild "twist" ending). The excellent cast includes Louise Fletcher, Scott Brady and Fiona Lewis (who plays the sexy female mad doctor, complete with stilletto high heels and tight beheive hairdo. Growl) It's one of the first horor films of the "80's to feature brain-twitching, hypo-needle-in-the-eye shott! Laughlin would go on to make the equally unique homage to '50's B Movie science fiction, STRANGE INVADERS (1983). Where is this guy?



So the Kid's Gonna Shoot His Old Man This is STRANGE BEHAVIOR

Sometimes the "drug hortor" is all too real! In Wes Craven's THE SER-PENT AND THE RAINBOW (1988), we are plunged into the mystical world of Haitan voodoo. Based on the book by anthropologist Wade Davis. Craven's film is a story about zombies, but not the flesh-eating kind. These zombies really do exist created by drugs. Bill Pollinan stars as a scientist studying Haitan voodoo rites and the drugs used to perform them. He learns about "zombification" (poisoning someone into a somnambulistic state that minnes death) and experiences it lumself. The burial scenes with Pullman are the closest you'll ever want to come to knowing what being buried alive is like.

If drugs, serums and psychology aren't enough to get the job done, the not logical step is surgery "Surgical Horror" is a genre in and of itself, with many different varieties employed to cause an assortment of horrific results

One of the sickest "surgical horror" films of all times has got to be DUTCHER, M.D. (1982). Here's a film with something for everyone: zombies, cannibals, impalements the works! But, it deserves its place in 'surgical horror' history for its uncompromising scenes of brain surgery and amputations performed gleefully by the good doctor (Donald O'Brain). Never before or since have I ever seen a woman's head bone-sawed open!

Another sicko production that lovingly lingers on scenes of disembowelment (with some necrophila thrown in for good measure) is Italian director Aristide Massaccessi's BURIED ALIVE (1982). Instead of a mad doctor, we have a mad taxidermist who knows bis "stuff." There's entrail yanking o'

plenty.

One of the most popular forms of "surgical horror" is the "animal changed into man, thing" motif. THE ISLAND OF LOST SOULS (1933) whe first (and still, the best) example of animal into man horror. Based on H. G. Wells "The Island of Dr. Moreau," the film stars the great Charles Laughton as the mad doctor who grafts animals into men in his quest to speed evolution. The makeup effects are startling! Even Bela Lugosi (who hated being made up) looks like a convincing man-wolf mutation.

THE ISLAND OF DR. MOREAU (1977) was a more modern attempt at adapting Wells' story It starred Burt Lancaster as Moreau and featured the latest in prosthetic makeup effects. The first film remains the more effective

of the two.

Sometimes, man is turned into an animal. In SSSSSS (1973), mad doctor Strother Martin, who believes that cold-blooded creatures will one day ralle the earth, surgically turns a man into a snake. And there s a whole slew of films from the 60's where women are turned into repitles and insects. A brief list includes THE WASP WOMAN (1960), THE LEECH WOMAN (1960) and THI SYAKT WOMAN (1960) (I smell a metaphor.)

In the Australiam-produced horror film DEATH WARMED UP (1984), transcramal surgery turns people into psychotic kidlers. Director David Blyth has a field day with gore effects that go way over the top. In one brain operation scene, an oud-shaped gray mass is removed from somebody's brain in very, reaastic detail. There's also plenty of grisly deaths, including spike importance as a backengs, and gums blowing brains out. Nice.



One of the most tried-and-true formulas used in "surgical horror" films is the 'skin graft' formula. In films of this nature, women are usually kind-napped by some mad doctor (or this deformed assistant) to be used as guineapigs in their laboratory experiments, designed to bring back the lost beauty of the doctor's girlfriend, wife, daughter. Perhaps the best film of this kind is the French production LES YEUX SANS VISAGE (1959, ake EYES WITH-OUT A FACE or THE HORROR CHAMBER OF DR. FAUSTUS). This exceptional groundbreaking film is one of the first to show on-screen gore effects (we see skin being cut by a scalpel and removed from the face). It is exquisitely photographed and edited, but, most of all, its shautingly poetic. The scenes featuring the mad doctor's deformed daughter wandering the halls of his eastle with a blank white mask on her face have a surreal, visually captivating quality.

Genetic mutation has been the driving plot line for many a horror film. The mutations can be achieved in a number of ways. drugs chemicals, gene-spheing, teleportation, radiation, enzymes, hormones, even sonic waves! In some instances, the mutations occur by accident, in others, they're deliber-

ate.

In the Italian/Spanish NO PROFANAR EL SUENO DE LOS MEURTOS (1974, aka DON'T OPEN THE WINDOW, see sidebar for other titles), an insect-killing device that uses sonic waves, accidentally re-animates the dead. turning them into flesh eating zombies. Close to Romero's NIGHT OF THE LIVING DEAD in story, DON'T OPEN THE WINDOW takes the allegorical, political content of Romero's film one step further. The insect-killing device is government owned and the government controlled police officials (in typical authority figure fashion) refuse to believe what's happening and spend more time busting the hero's chops than finding a solution to the problem. Meanwhile, the ultrasonic waves continue to revive the dead (and, in a brief but terrifying plot tangent, causes newborn infants to revert to violent cannibalism as well) This perfectly acceptable ecological science fiction rational for the walking dead phenomena gives way to perverse quasi-religious implications as the dead awaken their corpse brethren by anomiting their eyelids with the fresh blood of their victums, territory that hasn't been touched before or since Plus, the excessive gore in the film predates DAWN OF THE

Another film that deals with "pest control," horror is THE NEST (1988). On an isolated island, experiments with a pesticide lead to a mutant strain of cock-roach that begins to actively attack humans and eat their flesh. At the end of the film, we see the "queen" of the nest (cockroaches don't have queens, but, hey, who cares) which is an outsized mutant insect, partially composed of pieces of its human victims. It's different.

For real cockroach shits and giggles, check out schlockmeister supreme William (astle's last film BUG (1975) Bradford Dillman plays a scientist who mates cockroaches with a new breed of fire-producing insect. These new

higs become meat-eating cockroaches with a taste for eyeballs.

Gene-splicing is the cause of much misery for Rod Steiger in THE KINDRED (1986). Steiger is a scientist who accidentally creates a little monster named "Anthony," who spits slimy fluic at everyone.



Wormface at Window-SQUIRM

Viva Le Roaches! THE NEST



In SOUTRM (1978), electrified earthworms mutate, grow teeth and nonhorrific scenes (especially if worms turn you off) where they show up in

neonle's food and coming out of sinks

In David Cronenberg's remake of THE FLY (1986), scientist Seth Brundle (Jeff Goldblum), in a drunken fit of jealousy, enters his teleporter to prove to his gulfriend (Geena Davis) that it can teleport flesh. As in the original, a fly ends up inside with him. The rest of the film centers on Gold, blum's gradual metamorphosis. Chris Walas' Oscar-winning special effects help change Goldblum into "Brundlefly," a new breed of being that is the perfect combination of human and fly DNA In the beginning, Goldblum doesn't realize what's happening to him. He feels like a new man-stronger athletic and sexually prolific (it is during the initial stages of his mutation that he impregnates Davis). Eventually, he mutates into a hideous, pathetic creature. Parts of his body fall right off of him the saves them in the bathroom cabinet, his "Brundle Museum"). As he gradually becomes another heme he documents his physical changes on video (including an amusing piece about how he digests his food). Goldblum does an outstanding job (under all that makeup) conveying the emotional trauma Brundle is going through. His performance is filled with little memorable touches that make his plight seem all the more real (i.e., the way he twitches, the way he walks). When he reaches his full "Brundlefly" stage, it is up to Davis to finally destroy him. In the end, she is left with the last legacy of Brundle, the "Brundlefly" fetus she carries inside her.

It is thus infant that provides the focus for THE FLY II (1989), the sequel directed by makeup master Chris Walas. Bric Stoltz stars as Martin Brundle, the first human/fly offspring Like his father before him, Stoltz gradually mutates into a "Brundlefly" being. In the opening sequence, the mother dies giving birth to a large cocoon-like sack that contains a seemingly normal baby. The scientists of Bartok Industries (the original investors in



Brundle's project) act as parents to the clidd (who's growth rate is that of a fix. In just five years, he is an addit.) A Stolly grows. Bartoks scentists to figure out how to make Brundle's teleporter work (with the usual seastrous results including a mutated dog that, through the magic of Walss direction and Fx team, actually gains our sympaths). Due to his advanced mind capacity. Stolty is put in charge of the project and figures his father's machine out. When he discovers Bartok's evil plans for his father's creation, Stolty goes on the rampage (at the same time, he reaches his "Martunly" maturity, destroying all the evil doers with many well-aimed sprays of "fly intoe").

All of THE FLY films from the '50's, '60's and '80's are classic examples of how the best laid plans of mice and men can go completely haywire! And these are just accidents! Things really start getting hairy when the assorted

mad doctors and scientists set out from the start to cause trouble.

In Joe Dante's PIRANIIA (1978), a mutant strain of man-eating piranha is being farmed at a secret army base for use in Viotnam. Naturally, the little suckers are let loose to wreak havoc. In the unofficial sequel PIRANHA II: THE SPAWNING (1981), director James Cameron (soon to gain fame with THE TERMINATOR and ALIENS) once again blames t all on the military for developing mutant [bying piranha that French kigs your face off.

Surgical implications give a new twist to the "living dead" angle in DEAD AND BURIED (1981), directed by Gary A. Sherman, with an excellent screenplay collaboration by producer Ron Shusett and Dan O'Bannon (the guys who wrote ALIEN). Jack Albertson (in his final role) stars as the mad mortician of Potter's Bluff, a small coastline community in California that has been the scene of several murders (all people from out of town). The local sheriff (James Farentino) is called in to investigate the case of a traveling photographer who was attacked by a mad mob of locals, doused with gasoline, and set on fire! (In one of the film's most frightening moments, Farentino finds what looks like a burned corpse jammed under an overturned truck; suddenly, the mouth opens and lets out a blood-curdling scream! The guy was still alive!) As the film progresses, Farentino keeps bumping into people who are supposed to be dead. He soon discovers that Albertson has been experimenting with "reanimation," and that all the citizens of Potter's Bluff hold a terrible secret (revealed in the twist ending). Hypodermic needle lovers will get a chubby during the graphic "needle in the eye" scene. Ouch.

in DEAD HEAT (1988), a couple of cops (Treat Williams and Jue Pliscopo) by to solve the mystery of a recent jewelry heats where the crooks refused to die after being barraged with bullets. They're part of a large corporate experiment in raising the dead (headed by genre legend Vincent Price). When Williams as attacked by a guart mutant and thrown into a room where he suffocates. Piscopo has him brought back to life, but the reanimation only lasts twelve hours, just enough time for them to spend the test of the movie telling bad jokes (Williams last name in the film is Mortfis get it?), being attacked by reanimated shaightered beef in a butlets store, watching other reanimated people fall apart when their twelve hours is up.

and costing cars ambulances, etc. The makeup LX are great. The screen

Stomes thoses are bound to happen when mad doctors start playing around with different dimensions. In Muni Gordon's I-ROM BLYOND (1980 base, loosely on H. P. Loverratt's short story), Dr. Preforms (Fed. Sorell prients the Resonator, a machine that stimulates the pineal cland noto seeme another malevolent dimension. The machine acts as a door to the slims creatures that inhabit it and they begin to pass through. Pretomous, who is always searchine for the ultimate in sexual SAM pleasure, has his head bitten off by one of the creatures ta scene that was shot but later out from the final point). He becomes a new shape altering being (with FX provided by Deep Red lave, Mark Shostrom) who wants to suck in as many humans as he can (All the EX scenes are beautifully shot in a variety of sharp bright colors, courtest of cameraman Mac Ahiberg and his ability to tilin Gordon's vision.) Jeffrey Combs plays Pretorious' assistant Crawford Lilbuchast, who mutates later in the finit, losing all his hair and walking around with his pineal gland streking out of his hear, the later sucks a doctor's exchall out. When it comes to the ultimate nerve-twitching gross out, the eyes have it.) The film also stars Barbara Crampton as a psychiatrist assumed to investigate Combs' sainty. Crampton is sexually aioused by the Resonator (due to Pretorious' influence) and gets into a bit of SAM horself Ben Force (last seen in DAWN OF THE DEAD) plays Crampter's police escort. He has a terrific (and indiculous) death scene. Although it's no RI ANIMATOR, FROM BEYOND does have its moments

The horrors within the films in this category, for the most part, only affect a small circle of people. If it's mass patter you're looking for, the next

Death by Blowjob: EMPIRE OF THE ANTS in Your Pants



#### NUCLEAR/TOXIC/POLLUTION/CHEMICALS/ PRE-ARMAGEDDON/POST-ARMAGEDDON

It's not bad enough that we have the threat of nuclear war hovering over our heads everyday, we also have to deal with the many by-products of nuclear testing and their effect on our biology and ecology. Thanks a shitload. Mr. Oppenheimer!

I suppose the only light at the end of the tunnel is the creative ideas and "what if" concepts in horror and science fiction films that the nuclear quistion has given birth to A wide range of topus have been explored from the effects of toxins and radiation on our present society to the state of the human race after the bit hange occurs.

The way we abuse our environment with all kinds of poliution (toxic, chemical, medical) has also provided writers and filmmakers with plenty of creative folder.

One of the first films to ever use an atomic explosion as a catalyst leading to the awakening of creatures is THE BEAST FROM 20,000 FATHOMS (1953), based on the short story "The Fog Horn" by Ray Bradbury In it, a dinosaur is blasted out of its hibernation by an atomic explosion in the Arctic. The creature eventually makes its way to New York, causing mass hysteria. (There's a terrific shot of the creature grabbing a policeman and swallowing hum whole.) The film features the magical stop-motion aniimation effects of Ray Harryhausen (his first solo protect).

The basic story line of THE BEAST would be repeated the following year in the Japanese film GORJIRA (aka GODZII.LA, KING OF THE MON-STERS, 1954), but with an added twist. Not only is the creature awakened by an atomic explosion, it is mutated into a radioactive fire-breathing monster. GODZILLA was Japan's cinematic exorcizing of the demons from Hiroshima and Nagasaki. Instead of an atomic bomb, it is an atomic monster that destroys an entire city (Tokyo). The scenes where the monster tramples through the city setting everything on fire are almost poetic in their destructive beauty. Never has real estate been so lovingly destroyed (these scenes would be repeated again and again in over fifteen GODZILLA sequels). An allegory to the atomic age, GODZILLA would eventually become one of the world's most popular monsters (and buffoons in later films). He has made millions of dollars for Toho Studios. Director Inoshiro Honda would continue to make films (usually featuring giant monsters) that had some kind of atomic, nuclear theme. The entire giant monster genre in Japan is known as the "Kaiin Eiga "

Radiation from atomic bomb tests have brought about many animal and insect mutations (since most atomic testing is done in the desert, the creatures that inhabit it are the most vulnerable). In THEM (1954), atomic radiation mutates desert ants, causing them to grow into gaints. Director Gordon Douglas cleverly keeps us in suspense as we wonder what caused a young girl, found alone in the desert, to go unsane. All she can do is scream, "Them! Them!" A bizure sound, a sort of humining vioration, is all we hear at first. When a group of scientists go out into the desert to investigate, the gaint aints appear. They destrey the ants with posson gas, but the queen



escapes to Los Angeles to lay her eggs. When the eggs hatch, things really get out of hand. They're all eventually destroyed by fire. (It's interesting to note that the hero, played by James Whitmore, dies near the end of the film. A decidedly un-Hollwood like ending.) The plot concept of gant ant mutations caused by radiation would be essayed again in EMPIRE OF THE ANTS (1977). If you're never seem it, count you'blessings.

A strange species of bug is brought to America via a South America plant in BLUF MONKFY (1987). When the insect is taken to a hospital for study, it escapes and is exposed to radiation. It mutates into a glain manus-like bug and spawns several offspring. Director William Fruet pays tribute to the '50's 'giant bug' genre while incorporating '80's splatter and prosthetic FX (care of Mark Williams and Todd Foote).

In SLITHIS (1978), radioactivity and organic mud from a nuclear power plant mux to create a large, slobbering, cannibalistic monster that goes on the rampage. The same thing happens in THE BEING (1982). An ALIEN type monster, born of nuclear waste, stalks and slashes its way throughout the entire film.

In many films, exposure to toxic waste is the mutation culprit. The dead are retived by toxic waste and become flesh-eating zombies in MLTANT (1983). Railoactivity and toxic waste combine in creating the mutants found in CHUD (1984), which is an acronym for Cannibalistic Humanoid Underground Dwellers. They are flesh-eating creatures that live in the sewers of New York. Further mutations are taking place by the dumping of radio-active waste into the sewers, turning the detelects who live there into cambial mutants. The creatures (created by Ed French and John Caglionel are sistably gross and word clooking (with large bulbous eyes) and the film maintains a seary atmosphere with wonderfully shot dark and to-eboding scenesanthe sewers. Love waste is also the mutation culprit in SLIGIS (1988), turning the share later than a later of the property gory FX created by Dowe Lobreson, Roy & Science and Par Lindolo.

Although it's never fully explained, I believe it is some form of toxic substance that melts all the winos in Jim Muro's and Roy Frunkes STREET TRASH (1986). The excellent, multi-colored meltdowns were created by Jenniter Agontal

Producers directors Lloyd Kaufmann and Michael Herz of Troma films created the first toxic monster super hero from New Jersey, in THE TOXIC AVENGER (1984). It tells the tale of Melvin, a skinny nerd jaintor at the local health club who is constantly turnented by a group of psychostic homicidal cleants. One of the sexy psychos convinces Melvin to put on a ballerina outfit because it turns her on. She then leads him to a dark room When the hights are turned on, Melvin, who thinks he's kissing a girl, is actually kissing a goat and is teased by the entire health club cleantele. In an effort to escape their traints, he falls out a saindow into a large drum full of green, bubbling toxic waste (we're told Tromavilla is the toxic waste capital of the world.) He mutates to twice his size and strength, becoming the Toxic Avenger, complete with turu and mop. The uncut version of the film contains many wacky (and wonderfully tasteless) gore effects. It also has a demented sense of humor (when Tox takes a piss, it comes out green and steaming). A sequel, THE TOXIC AVENGER, PART III (1989) has Tox going to Japina to find his father who turns out to be the devil.

The Gutless TOXIC AVENGER II





CLASS OF NUKE 'EM HIGH

The toxic shenangans continue in Troma's CLASS OF NUKE 'EM HIGH (1986), which also takes place in Tromaville. A nuclear power plant radiation leak mixes in with some homegrown marijuans which causes the smokers to mutate and turn into zombies. There's also a toxic mutant creature that grows from a leak of chemicals into the high school basement. Toxic dope is also the cause of much misery in TOXIC ZOMBIES (1984). The local hipping who smoke the contaminated ganja become...that's right, you guessed it... flesh-eating combies. Don't begart that arm joint!

In REDNECK ZOMBIES (1987), a large barrel of touc waste accidentally list off a truck and ends up in the hands of some local hilbillies who use the barrel to make hooch. Not realizing what's unside the barrel, they mix the contents with other ingredients and create a toxic alcohol that turns people into. all together now "flesh-eating rombies. Director Pericles Lewines uses the language of film in this videotaped production, creating many eyecatching camera trucks with some memorable gore effects. (Wake sure you rent the angrated version The Rarated wetsion cuts out all of the gore.)

rent the unrated version. The R-rated version cuts out all of the gote-.)

Chemicals and pollution can do just as much damage as radiation. A growth-inducing chemical aimed at producing food at a fister rate causes a spider to mutate and grow in TARANTULA (1955). Chemicals dumped in a lake turned an ordinary octopus into OCTAMAN (1971). In DOOMWATCH (1972), chemicals dumped into the ocean poison the fifth and cause anyone who eats them to mutate. In PHASE IV (1974), pollution creates mutant ants that have hypinotic powers and a deadity yellow poison. THE MILITAN MONSTER (1975) is a spawn of pollution that terrorizes a small town. Fish are pusioned by pollution once again and go on the rampage in BARRA-CUDA (THE LCUFER PROJECT, 1978). In PROPHECY (1979), mercury pollution from a lumber mill causes the local anima, population to murate There's also the threat of human fetus mutatron when the doctor (Robert Forworth), sent to investigate the situation by the government, thinks his pregnant wife (Tallas Stare) has been exposed to the pollution in the Roger.



Comman production HUMANOIDS FROM THE DEEP (1980), pollution creates a mutant strain of sex-hungry manifish who recursoly attack and rape women, (we even get to see the offspring in the bloody, stomesh-popping buth scene finale). The creatures were created by Rob Bottin. Pollution is also the cause of amphibian attacks in FROSS (1972).



KINGDOM OF THE SPIDERS

In DAY OF THE ANIMALS (1977) and THE WILD BEAST (1983), and is tampering with nature (in the first film, it is the ozone layer, in the second, PCP in the water supply) is, once again, the cause of the attack. In KINGDOM OF THE SPIDERS (1977), many different species of spidewastate a small Anzona town after being mutated by insectides. In RATTLERS (1972), snakes in the Mojave Desert are exposed to nerve gas and run annak.

Without a doubt, the best zomble film that has to do with chemucal pollution is Dan O'Bannon's directorial debut THE RETURN OF THE LIVING DEAD (1985). Based on an original story by John Russo, Russell EtVING DEAD, ROLD abandons all previous "rules" as far as the living dead are concerned, creating (thanks to O'Bannon's screenplay) its own unique zomble mythos. The story centers around the Uneeda Medical Supply Warehouse, where several containers (shipped to the warehouse by missiake) antiam the bodies of corpses once ceanimated by a chemical called 253-Tiroxin. James Karen (in a lerrific performance) tells new employee Thom Matthews that the moore NiGHT OF THE ITVING DEAD was been at most offer of the proposed of the several containers (shipped to the warehouse by a demical called a threat of the proposed of the several containers (shipped to the warehouse was a chemical spill. All that stuff kindal clasked down into the morgae and made all the dead bodies to the warehouse. When they go into the bastement to was a town the such colors to the warehouse. When they go into the bastement to was the



RETURN OF THE LIVING DEAD

containers, Karen slaps the side of one, causing a leak. They're both knocked out by the fumes. When they awake, they're very sick (we find out later that they're dead). They also realize that the chemical has spread and awakened all the dead things in the warehouse (half-dogs, butterflies, a cadaver). When they try to destroy evidence by chopping up the cadaver and burning it in a crematorium, the smoke fumes rise, mix with a rain storm and revive the dead at the local cemetery. From this point on, the film goes into high gear, maintaining a flawless mix of horror and comedy. In O'Bannon's zombie world, the dead don't lumber about, they run! They don't eat entrails, they only eat brains (it dulls the pain of being dead, we discover). They even talk! Things get so out of hand that it takes a nuclear bomb to end the zombie attack! Production designer William Stout and makeup supervisor William Munns give the film a suitably moody atmosphere with some neat zombie makeup (the tarman zombie is especially well done). A sequel, RETURN OF THE LIVING DEAD, PART II (1988) was made, but is best forgotten. It contains none of the charm, wit nor originality of the first film. Sequelitis strikes again!

But enough about all these monster and zombie films! Let's talk about real horrors, the kind we live with everyday of our buse but up not to think about. Im talking about the utilimate horrors, a nuclear meltdown or. God forbid, thermonuclear annihilation. This ain't no party. This ain't no fiscon. This is real serious shit Films like THESE ARE THE DAMNED (1961). FAILSAFE (1964), and THE CHINA SYNDROME (1979) serve as grave pre-armagedom warmings that child the heart. Movies like FIVE (1951), ON THE BEACH (1959), THE WORLD, THE FLESH AND THE DEVIL (1959). PANIC IN THE YEAR ZERO (1962), TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) and THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE DAY PANIC IN THE YEAR ZERO (1962). TESTAMENT (1983) AND THE YEAR ZERO (1962). TESTAMENT (1983) AND THE YEAR ZERO (1962). TESTAMENT (1984) AND THE YEAR ZERO (1962). TESTAMENT (1984) AND THE YEAR ZERO (1962). TESTAMENT (1984) AND THE YEAR ZERO (1962) AND THE YEAR ZERO (1962)

The first, THE WAR GAME, (1966), is a documentary-stylo account of the events leading up to and including a nuclear bomb being dropped on Britain. As we watch the horror taking place (the bomb dropping, the houses exploding, bodies burning, the effects of radiation), director Peter Watkins has his narrator read us the cold facts and statistics that represent the realities of nuclear war. As we gaze upon a glassy-eved, burned pregnant woman, we hear. 'This girl is pregnant. Because of her exposure to radiation. she has no idea whether her baby will be born alive or dead. This, is nuclear War H

The second, THREADS (1984), is the most realistic handling of the subject to date. This semi-documentary revolves around the lives of a small group of people in Sheffield, England. Writer/director Mick Jackson mixes his tale of working class domestic problems (an unmarried girl is made pregnant by her boyfriend) with a day-by-day account of troublesome world affairs (including a major Middle East crisis) that leads to nuclear war. The scenes of the bomb hitting are emotionally devastating (I sat quivering and crying in my chair. No joke Tears were running down my face as I praved to God, 'please...don't let this ever happen,") Once again, we see the agonizing death and destruction, the radiation poisoning, the struggle to survive. The film continues ten years into the future where we see the long-term effects of radiation on the survivors and the environment. Truly, THREADS is the most horrifying film experience one could ever imagine.

So far, in our first two categories, we've covered films that deal with man-made eco-horrors and bio-hazards. The horrors in our next section are.

more often than not, perpetrated by an angry Mother Nature

#### FREAKS OF NATURE/ANIMALS AND INSECTS ON THE RAMPAGE

Mankind has always been fascinated by freaks. For centuries, we've marveled at "the dog-faced boy, "the bearded lady," and "the fattest man in the world." When we gaze upon the deformed, we are repelled yet amazed. When certain animals and insects don't behave in their normal manner, we are puzzled and confused. These realities have provided filmmakers with plenty

of creative fodder.

In the controversial (to this day) film FREAKS (1932), director Tod Browning (who made many silent films with Lon Chaney and directed DRACULA [1931] with Bela Lugosi) used real circus freaks as the stars. In CHAINED FOR LIFE (1950), female Siamese twins starred in a fictional account of their life story. Real freaks abound in THE MUTATIONS (aka THE FREAKMAKER, 1974), the story of a mad biologist (Donald Pleasence) who tries to crossbreed plants with man. (There's one guy, in particular, who

can pop his eyes out of his sockets! Yech1)

Of course, with today's sophisticated makeup, real freaks aren't necessary Director Frank Henchlotter has done two major films about freaks of nature. In BASKET CASE (1981), the star of the show is deformed Siamese twin mutant Belial, who was surgically removed from his otherwise normal twin brother Behal is one of the most original monsters ever created, thanks to FX men Kevin Haney and John Caglione, Jr. Belial communicates telepathically with his brother Duane (Kevin Van Hententryck) who is out to kill all the quack doctors involved in their surgical separation. In BRAIN DAMAGE (1988), a bizarre talking parasite named Elmer uses different "hosts' to find him human brains to eat. He keeps them faithful by inpeeting them with a psychedelic, as dieting drug. Since drugs are usually connected with young people, it's very unnerving to watch two 3 d people (Elmer's original owners) going through the fortures of withdrawal. (They lie on the floor, scream, and froth at the mouth.)

Other genter directors have delved in the realm of freaks. Tobe Hooper uses a split-headed freak, slasher style, in THE FI NHOUSE (1981). In David 1ynch's FRASE-RHEAD (1978), all manner of freaks (deformed chickens, a woman with cancerous growth on her face, a mutant baby) exist in a dream world of paramola and despair Director Buddy Goodinazor also has a mutant baby (perhaps the result of Agent Orange poisoning) in his Vietnam horror film AMERICAN NIGHTMARES (aks COMBAT SHOCK, 1986).

There are even films that explore the humanistic side of freaks, sans the horror movie trappings...THE ELEPHANT MAN (1980) and MASK (1986).

Animal and inecci freaks of nature have always made popular "imonstens' in horror films. In most cases, a teason is never given for their attacks (it's probably safe to assume that these creatures are just fed up with man's mistreatment of the environment). In films like Alfred Hitchcock's THE BIRDS (1963) and Burce Brinckerhoft's DOGS (1976), NIGHTWING (1979, ciller bats) and IN THE SHADOW OF KILIMANJARO (1987, bashoons attack) the animals just go nuts and turn on mankind. In one of the episodes of durector George Romero's and writer Stephen King's CREEPSHOW (1982), a multitude of cockroaches attack E.G. Marshot

Some animals and usects turn on us because it's in their nature to do so. In CUIO (1983, based on the novel by Stepnen King), as Bernard is bitten by a rabuse infected bat, obviously it's going to become rabid and attack. (An interesting twist on the rabid dog theme is used in I DRINK YOUR BLOOD, 1971, where the infected blood of a rabid dog is injected into ment pies that are eaten by a group of hippies, turning them into cannibals!) The entire JAW series (and the subsequent ripoffs like MAKO, JAWS OF DEATH [1976], TINTORERA [1977] and GREAT WHITE [1983]) is based upon



Mordi Rustom presents a new horror classic by TOBE HOOPER.



### Meet the maniac & his friend.



Storring NEVILLE DRAND - MEL FERRER - CAROLYN JONES 32 Rea Kome MARLYN BURNS - WILLIAM SHIELY - STUART WITHTAM WE SHOWN REINE DEVENOU TICCH - DOME 8 THEOREM - MAND RESIDENCE OF THE MEMORIAN SECTION OF CO-PROMETE CARTE (SECTION OF THE PROMETER) - SECTION - SECTION - SECTION OF THE MEM

DUPON OF VACO MILLIAM CHALL PICTURES IN RESTRICTED ::

the perfectly natural inclination for great white sharks to eat everything in sight tit is only for dramatic storytelling purpose that these creatures are made to seem indestructible. The same logic applies to films take GRIA/LV (1976) and ORCA (1977). In Tobe Hooper's EATLN ALIVE (1976) and ORCA (1977). In Tobe Hooper's EATLN ALIVE (1976) and ORCA (1977). The Hooper's EATLN ALIVE (1976) are the South American killer been to have attacked mixing to the transpage is the South American killer been to have attacked mixing the Hill III BEES (1978). THE KILLIA BEES (1978) and THE SNAY (1978).

Supernatural and pavelin, connections between humans and animals; inserts are often the prerequisite to an attack. In WITLARD (1971) and its sequel BFN (1972), tast develop a hypotic relationship with their human masters, carrying out their muricerous inclinations. When the "head" rate line of doing their master is building, they take to the sewers and aunch an attack. In SPASMS (1983), Oliver Reed plays a hunter who has a teleparture connection to a giant taipan killer snake. In Dario Argento s PHENOMENA (als CREFPFRS, 1984), a young girl (Jennifer Connolly) has a psychic connection with insects. Her ability is used to help solve a series of murders

Giant versions of animals and insects, mutant strains with no explained origin, have been the subject of many "rampage" films. In ALLIGATOR (1981), a baby gator is flushed down someone's toilet and grows in the sewers to an immense size. Writer John Sayles (who also wrote THE HOWLING) and action director Lewis Teague have their tongue firmly planted in their cheeks in this great little parody of "animals on the rampage" films. In DEADLY EYES (1982), mutant rodents in a London subway attack Scattman Crothers and a host of other people. In OF UNKNOWN ORIGIN (1983), Peter Weller obsessively fights a giant mutant rat in his Manhattan apartment. A large killer boar in the Australian outback drags people away to eat them in RAZORBACK (1983).

Mother Nature herself brings to life horrors from the bowels of the earth in Larry Cohen's THE STUFF (1985), in which a mysterious white goody substance found bubbling out of the ground is marketed as a new yogurt-like taste sensation. Cohen parodies the advertising industry as we watch marketing experts develop ad campaigns, slogans and designer packaging for the "stuff." When people eart it, they are literally blown up from the miside out, contorting, stretching and mutating as they womit up the white goo. In FOOD OF THE GODS (1976), a strange liquid, bubbling up from the earth, is ingested by animals and inspects, causing them to become grants.



The horrors man brings upon himself on earth are bad enough. Things really start getting wacky when we bring back trouble from outer space!

#### OUTER SPACE

Man's adventures in space have brought innumerable eco-horrors and biohazards to the screen. There are an abundance of films where man's biology and ecology is tampered with on earth and in space by aliens. In both ALIEN (1979) and ALIENS (1986), man is used as an "incubator" for their offspring In Mario Baya's TERRORE NELLO SPAZIO (aka PLANET OF THE VAM-PIRES, 1985), the inhabitants of the planet Aura take over the astronauts' bodies, turning them into zombies. The "taking over of human bodies" plot has been used countless times in films like IT CAME FROM OUTER SPACE (1953), I MARRIED A MONSTER FROM OUTER SPACE (1958) and INVASION OF THE BODY SNATCHERS (1956 and 1978). Aliens have even mutated pregnant women, creating a new alien/human strain of children with telepathic powers in VILLAGE OF THE DAMNED (1960) and the sequel CHILDREN OF THE DAMNED (1963) In the punk/new wave film LIQUID SKY (1982), a space ship lands in Manhattan on the outside patio of a pair of wacked-out punkettes The alien organisms take sustenance from heroin and also feed on a similar chemical formed by the human brain at the point of orgasm, thus affecting the sexual life of a female bisexual drug addict.

Perhaps the greatest series of horror films ever to start with an outer space connection are the George Romero DEAD films: NIGHT OF THE LIVING DEAD (1968). DAWN OF THE DEAD (1979) and DAY OF THE DEAD (1978). It is only in the first film that we are given any clue as to what causes the dead to rise. We're told that a freak molecular mutation brought back from a Venus space probe, has turned the dead into cannibalistic zombies that feed on the living. (One wonders if this space probe idea was just a first, convenient explanation coorded up by Romero and his collaborators). In the Romero trilogy, the cause takes a back seat to the effect.

Bizarre alien strains of bacteria love to take piggyback ndes on our space probes. In director Robert Wise's THE ANDROMEDA STRAIN (1970), a space satellite, carrying an alien microorganism, crashes in New Mexico. The organism spreads like a plague, killing everyone in a small ghost town (except for an old man and an infant). When a research good garries on the scene, they find that the blood in all the victims has crystallized like red small). The question is allowed did the old man and infant survived. Been the scene of the scene o

try to stop the organism spreading from within the a space probe, infecting
A microorganism from Mars returns to earth on a space probe, infecting
a group of local yokels in THE ALPHA INCIDENT (1978) The organism

enters the body when it s asleep.

Meteorites have often landed on the earth, bringing with them all kinds

of horrors. In THE BLOB (1958), a small meteor is picked open with a stick by an old man, releasing a gooey alsen substance that absorbs him and just about any other living being it comes in contact with. The blob is eventually stopped when young here. Steve McQueen discovers that it is repelled by the cold. (A sequel, BEWARE? THE BLOB! & as SON OF THE BLOB, diversed by Larry Hagman, was made in 1971.) In the remake THE BLOB (1988), the goe is not alien, it is man-made?. Scientists (who are playing around with biowarfare) create a bacteria and send it out into space to see how cosmic rays will affect it. It returns to the earth in a mutated form. Once again, an old man discovers it, pokes it with a stick, and the sticky gel attacks (the stunning blob FA were created by Tony Cardner and Lyle Conway). As in the first film, the blob is destroyed by cold. The end of the film gives way to quasi-religious implications when a small chunk of the blob is worshiped as some sort of new God.

A visually compelling meteorite shower is viewed by thousands of people and causes them to go blind in DAY OF THE TRIFFIDS (1963). The Infiffids, a mutant strain of plant, have a field day attacking helpless blind people. In THE CURSE (1987), based on H. P. Lovecraft's "The Colour Of Space." a meteor lands on the grounds of a rural farm, melts into liquid, and contaminates all the crops and the people who eat them. (Lovecraft's story was also filmed in 1965 as DIE, MONSTER, DIE with Boris Karloff) A meteorite lands and turns people into zombies in the dreadful THE ALIEN DEAD (1980). In an episode of Romero's and King's CREEP, SHOW (1982), Stephen King plays a country bumpkin who discovers a meteor (à la THE BLOB), pokes it open, and releases a mutant form of plant fungus that grows and grows, overteking his entire farm and eventually King himself.



Astronauts returning from space contaminated has been the subject of many films One of the best films ever made with this plot line is THE OLIA TERMASS EXPERIMENT (aka THE CREEPING UNKNOWN, 1956). Richard Wordsworth gives a marvelous performance as the only surviving member of a rocket crew who returns to earth infected by an alien spore (he reminds one of Karloff as the Frankenstein monster in the way he invokes sympathy as he gradually mutates). He eventually becomes a blob-like creature that attacks Westminster Cathedral and is destroyed by electrocution. In THE INCREDIBLE MELTING MAN (1977), the sole survivor of a space mission to Saturn returns to earth with a radiation infection that causes him to gradually melt away. As he melts, he terrorizes the countryside in mentessential 'monster on the loose" fashion. The excellent melting FX were created by a young Rick Baker. In Tobe Hooper's LIFEFORCE (1985). astronauts discover three alien humanoid creatures inside Halley's Comet and bring them back to earth. On the journey home, all the astronauts die from some sort of disease except for Steve Railsback, who has developed a love like psychic connection to the female alien. She eventually escapes. sucking the lifeforce out of people, seemingly killing them. Two hours after her attack, the cadavers come back to life and continue the alien life-sucking plague, until all of London is inundated with zombies.

The "alien as plague" concept reached its zenith in John Carpenter's THNG (1982). Based on John W. Campbell's original story "Who Goes There" (and filmed in 1951 by Howard Hawks as THE THING FROM ANOTHER WORLD), Carpenter's film is the more literal translation. The film takes place in the Antarctic and opens with a buzare chase. A sled dog runs through the snow followed by two men (members of a foreign research team) in a helicopter who are shooting at it. The dog ends up inside the camp of an American research team. The helicopter lands and the foreigners continue shooting until the Americans, puzzled at their behavior, shoot back and kill them. We discover that the dog is, in actuality, an alien copy If eventually assimilates with the American sled dogs, turning them into shape-changing, almost Lovecraftian, monsters Like a disease, the alien absorber members of the research team, creating the hornble paranous of not knowing who to trust. The astounding FX remain, to this day, unmatched in cinems. They are the brilliant greation of Rob Bottin and his team.

It seems fitting to end this section with Fred Dekker's NIGHT OF THE REPS (1986), a hornage to outer space disease, ahen takeovers, combine and just about every other film in the genre. An alien probe comes to earth, bringing with it a bir rer slug-like creature that enters the body through the mouth, imbest stac. In the brain and turns human hosts and zombies. Whenever a zombie's head is olown open, the little slugs go scurrying around on the floor! Dekker must be one bent dude.

#### **EPILOGUE**

There are still many films which space has not allowed as to cover with ecological and biological plot lines. The horrors of bubonic plague are examined in films like EPIDEMIC (1987), FLESH AND BLOOD (1986) and



MASQUE OF THE RED DEATH (1964).

#### -

ENERGY STREET

#### MAN MADE/SURGICAL/REANIMATION/ DRUGS/PSYCHOLOGICAL

THE ALLIGATOR PEOPLE (1959) ALTERED STATES (1980) THE AMAZING TRANSPARENT

MAN (1960) THE APE (1940)

THE APE MAN (1943) ASTRO-ZOMBIES (1969)

ATOM AGE VAMPIRE (1969)

THE ATOMIC BRAIN (1964) ATTACK OF THE MUSHROOM

PEOPLE (1963) ATTACK OF THE SWAMP

CREATURE (1975)
THE AWFUL DR. ORLOFF (1964)
BEFORE I HANG (1940)

BEYOND THE LIVING DEAD

(1974) BLOOD BEAST TERROR (1969) BLOOD WATERS OF DR. Z (1975) BLUE SUNSHINE (1977) THE ROYS FROM BRAZIL (1978)

THE BRAIN (1964)

THE BRAIN (1971)
THE BRAIN THAT WOULDN'T

DIE (1961) THE BROOD (1979)

BUG (1975)

THE CLAW MONSTERS (1955) THE COLOSSUS OF NEW YORK (1958)

THE CREEPING FLESH (1973) CURSE OF THE FLY (1965) CURSE OF THE SWAMP

CREATURE (1966)
DEAD AND BURIED (1981)
THE DEAD DON'T DIE (1974)
THE DEADLY BEES (1967)
DEAD HEAT (1988)
DEAD RINGERS (1988)

DEAD HEAT (1988) DEAD RINGERS (1988) DEATH WARMED UP (1984) DEADLY FRIEND (1986) DEVIL FISH (1984) DR. BLOOD'S COFFIN (1961) DR. BUTCHER, M.D. (1982)

DR. CYCLOPS (1940) DR. GORE (1975)

DR. ORLOFF'S MONSTER (1964)

DR. X (1932) DOGS OF HELL (1982)

DONOVAN'S BRAIN (1953)

DON'T OPEN THE WINDOW (aka

DON'T PROFANE THE SLEEP OF THE DEAD, THE LIVING DEAD AT THE MANCHESTER MORGUE, BREAKFAST AT THE MANCHESTER MORGUE.

1974) EMBRYO (1976)

THE FLESH EATERS (1964)

FLESH FEAST (1970)

THE FLY (1958) THE FLY (1986)

THE FLY II (1989) THE FOUR-D MAN (1959)

FROM BEYOND (1986)

THE HEAD (1959) HORROR CHAMBER OF

DR. FAUSTUS (1962) HOUSE BY THE CEMETERY

(1982) HOW TO MAKE A MONSTER

(1958) HUNCHBACK OF THE MORGUE

(1972) I WAS A TEENAGE WEREWOLF

THE INCREDIBLE TWO-HEADED

TRANSPLANT (1971)
THE INDESTRUCTIBLE MAN

(1956) THE ISLAND OF DR. MOREAU

THE ISLAND OF LOST SOULS

ISLAND OF TERROR (1967) THE KILLER SHREWS (1959) THE KINDRED (1986) KISS ME, MONSTER (1968) KONGA (1961) THE LEECH WOMAN (1960) THE MAD MONSTER (1942) THE MAN THEY COULD NOT HANG (1939) MAN-EATER OF HYDRA (1966) THE MANSTER (1962) MONKEY SHINES (1988) MONSTER ON CAMPUS (1958) THE NEANDERTHAL MAN (1953) THE NEST (1988) PIRANHA (1978) PIRANHA II. THE SPAWNING (1981)THE PROJECTED MAN (1967) RE-ANIMATOR (1985) RETURN OF THE FLY (1959) ROBOCOP (1987) SCANNERS (1981) SCREAMERS (1978) THE SERPENT AND THE **RAINBOW (1988)** THE SNAKE WOMAN (1961) SSSSSS (1973) STRANGE BEHAVIOR (aka **DEAD KIDS**, 1981) SWAMP THING (1982) RETURN OF THE SWAMP THING (1989)TERROR IS A MAN (1959) THE THING WITH TWO HEADS TWILIGHT PEOPLE (1972) THE UNEARTHLY (1957) THE WALKING DEAD (1936) THE WASP WOMAN (1960) THE WOMANEATER (1957) THE WORM EATERS (1981) X-THE MAN WITH THE X-RAY

● NUCLEAR/TOXIC/ POLLUTION/CHEMICALS/ PRE & POST ARMAGEDDON

ACCEPTABLE RISKS (1986) AFTER THE FALL OF NEW YORK (1983)

THE AMAZING COLOSSAL MAN (1957)

WAR OF THE COLOSSAL BEAST (1958)

THE ATOMIC MAN (1956) ATTACK OF THE CRAB

MONSTERS (1956) BARRACUDA (aka THE LUCIFER PROJECT, 1978)

BEAST FROM 20,000 FATHOMS (1953)

BEAST OF YUCCA FLATS (1961) BEGINNING OF THE END (1957) THE BEING (1982) THE CHILDREN (1980) THE CHINA SYNDROME (1979) THE CHOSEN (1977)

C.H.U.D. (1984)
CITY OF THE WALKING DEAD

(1980)

CLASS OF NUKE 'EM HIG

CLASS OF NUKE EM HIGH (1986) CREATURE WITH THE ATOM BR AIN (1954) CREEPSHOW II (1987) DAY OF THE ANIMALS (1977) THE DAY AFTER (1983) THE DAY THE WORLD ENDED

(1955)

DOOMWATCH (1972)
DR. STRANGELOVE, OR HOW I
LEARNED TO STOP
WORRYING AND LOVE THE

BOMB (1964) EMPIRE OF THE ANTS (1977) FAILSAFE (1964)

FIVE (1951)

FROGS (1972) THE GIANT SPIDER INVASION (1975)

GODZILLA-KING OF THE MONSTERS (1954) THE HIDEOUS SUN DEMON

(1959) THE H MAN (1959)

THE HORROR OF PARTY BEACH
(1964)

HUMANOIDS FROM THE DEEP

THE INCREDIBLE SHRINKING MAN (1957)

THE INCREDIBLE SHRINKING WOMAN (1981)

IT CAME FROM BENEATH THE SEA (1955)

IT'S ALIVE (1975)

IT'S ALIVE II (1978)
IT'S ALIVE III-ISLAND OF THE
ALIVE (1987)

KINGDOM OF THE SPIDERS
(1977)
THE LAST DAYS OF MAN ON

THE LAST DAYS OF MAN ON EARTH (1973) THE LAST WAR (1961)

THE LAST WAR (1961)
THE LAST WOMAN ON EARTH
(1960)

THE MILPITAS MONSTER (1975)

MONSTER FROM GREEN HELL (1957)

MUTANT (1983) NIGHT OF THE ZOMBIES

(USA, 1983) NIGHT OF THE ZOMBIES

(ITALY, 1983) NIGHT LIFE (1989)

OCTAMAN (1971) ON THE BEACH (1959)

PANIC IN THE YEAR ZERO (1962) PHASE IV (1974)



DODLEC

PROPHECY (1979)
THE QUIET EARTH (1985)
RATS: NIGHT OF TERROR (1983)
RATTLERS (1976)
REDNECK ZOMBIES (1987)
THE RETURN OF THE LIVING

DEAD (1985) THE RETURN OF THE LIVING DEAD, PART II (1987)

SLITHIS (1978)

TARANTULA (1955) TERROR IN THE SWAMP (1985) TESTAMENT (1983)

THESE ARE THE DAMNED (aka THE DAMNED, 1961) THEM (1954)

THREADS (1984)
THE TOXIC AVENGER (1984)
THE TOXIC AVENGER, PART II
(1989)

THE WAR GAME (1967)

THE WILD REASTS (1983) THE WORLD, THE FLESH AND THE DEVIL (1959)

• FREAKS OF NATURE ANIMALS INSECTS ON THE RAMPAGE

ALLIGATOR (1981) BASKET CASE (1981) THE BEES (1978) BEN (1972) THE BIRDS (1963) BRAIN DAMAGE (198") CHAINED FOR LIFE (1950) COMBAT SHOCK (1986) CREEPSHOW (1982) CREEPERS (aka PHENOMENA. 1984) CUJO (1983) DOGS (1976) THE ELEPHANT MAN (1980) FRASFRHEAD (1978) FANGS (1978) FOOD OF THE GODS (1976) THE FUNHOUSE (1981) THE GREAT ALLIGATOR (1981) 1 DRINK YOUR BLOOD (1971) IN THE SHADOW OF KILIMANJARO (1987) JAWS (1975) JAWS, THE REVENGE (1988) THE KILLER BEES (1974) MASK (1986) THE MUTATIONS (aka THE FREAKMAKER, 1974)

NIGHT OF THE LEPUS (1972)

OF UNKNOWN ORIGIN (1983). ORCA (1977) RAZORBACK (1983) THE SAV AGE BEES (1976)



THE SWARM (1978) TERROR ON THE SKY (1959) TINTORERA...BLOODY WATERS (1977) WILLARD (1971)

#### **OUTER SPACE**

ALIEN (1979)

ALIENS (1986) THE ALIEN DEAD (1980) THE ALPHA INCIDENT (1978) THE ANDROMEDA STRAIN (8"0]1 THE BLOB (1958) CHILDREN OF THE DAMNED (1903) BEWARE! THE BLOB (aka SON OF BLOB, 1971) THE BLOB (1988). THE CRAWLING HAND (1963) THE CREEPING UNKNOWN taka THE OUATERMASS EXPERIMENT, 1956) CREEPSHOW (1982) DAWN OF THE DEAD (1979) DAY OF THE DEAD (1985) DAY OF THE TRIFFIDS (1963) DIE, MONSTER, DIE (1965)

FIRST MAN INTO SPACE (1958)
I MARRIED A MONSTER FROM
OUTER SPACE (1958)
INVASION OF THE BODY
SNATCHERS (1956)
INVASION OF THE BODY

SNATCHERS (1978)
THE INCREDIBLE MELTING MAN
(1978)
THE INVISIBLE RAY (1936)

IT CAME FROM OUTER SPACE (1953) LIFEFORCE (1985) LIQUID SKY (1983) NIGHT OF THE BLOOD BEAST

(1958) NIGHT OF THE CREEPS (1986) NIGHT OF THE LIVING DEAD

(1968)
PLANET OF THE VAMPIRES

THE THING (1982) VILLAGE OF THE DAMNED

(1960)

....

The horror in the films on this list is derived from the effects of mass disease (plague), ecological neglect, viral infections, and deadly parasites. Their origin may be manmade or unknown.

Some of them only have elements of the plague in their story line (MONTY PYTHON AND THE HOLY GRAIL has a plague scene but is not about plague). Others deal with a mass wipeout of humanity, with just a few survivors.

with just a few survivors.

A VIRUS KNOWS NO MORALS (1986)
THE CRAZIES (1975)
THE DEVILS (1971)
EPIDEMIC (1987)
FLESH AND BLOOD (1986)
GANJA AND HESS (1973)
INFULSE (1974)
ISLE OF THE DEAD (1945)
THE LAST MAN ON EARTH (1964)
MASQUE OF THE RED DEATH (1964)

MONTY PYTHON AND THE HOLY GRAIL (1974) NO BLADE OF GRASS (1970) NOSFERATU, THE VAMPYR

THE OMEGA MAN (1971)
PARASITE (1982)
THE PLAGUE (1979)
RABID (1977)
STIGMA (1972)
THEY CAME FROM WITHIN (1976)

VIRUS (1980) WARNING SIGN (1985)



# LYNN LOWRY

PROFILE BY KRIS GILPIN

This sexy actress has worked with some of the best directors in the business and, most recently, she's been a fixture in the L.A. live theatre scene. Had she been a horror fan as a little girl? "Yes, I was," she answers, "My father was terrified by THE MUMMY as a boy, so [he introduced me] to that and FRANKENSTEIN. One of my nightmare films as a girl was RODAN; I kept thinking this bird would come fty in my room."

What was it like being in the cultist in J DRINK YOUR BLOOD?
"It was my first film, shot in upstate New York; it was great [fun]. The most interesting thing was all the different kinds of people on the film, totally nuts. There was one actress on the shoot who did a couple semi-nude scenes and before each take she'd go off with a compact mirror and brush out, fluff up,

her pubic hair [laughs]. David Durston was a wonderful man and director, I'm still very good friends with him. I always knew there was

"There was one actress on the shoot who did a couple of seminude scenes and before each take she'd go off with a compact mirror and brush out, fluff up, her pubic hair."

more to life than getting married and having children, which I'd done at that point, and I found the freedom I knew life had on that feature. The people were just so creative."



How about working with Cronerberg on his early THEY CAME FROM WITHIN? "He was very honest and [would work] one-onone with you; he would do anything he could to make you comfortable. In the scene in which I get attacked by this guy in the room who rips my skirt all the way up the front. I get ahold of this big fork I'm cooking with and I stab it into his shoulder. They did the close-up using David's shoulder. They had his shoulder padded, which is what I was suppose to stab into and I lost my sense of location and I jabbed it right into his arm!" [Chuckles]

What about working with Romero on THE CRAZIES? "I don't think it ever got the attention it deserved. George's wife [actress Christine Forrest ] was with him on the shoot and was pregnant with their first child and George was just wonderful. He was very helpful and let you be creative. Richard Liberty Jalso Dr. Frankenstein in DAY OF THE DEAD1 was kind of shy and quiet and in the scene in which we're both losing it and have sex [as father and daughter it was very peculiar because I really had begun to think of him as my father throughout the movie and there was something kind of sickening about the scene."

And Paul Schrader and CAT PEOPLE? "Paul's a very interesting man, a little aloof, I think. I think he's a genius and because of that he doesn't always articulate clearly what he wants, but I didn't find him difficult to work with. For example, there's a shot where I walk across the makeup and hair and body. We'd done maybe ten or fifteen takeshe wanted me to walk a certain

amount of steps and then step on this piece of glass-and I didn't want to look down and look like I was planning [my steps]. It took all those takes before I finally got from him that they were only shooting my less and no one else knew that was what he was gonna do either. You never knew exactly what he wanted though he was also very open in letting me rewrite my scenes a little bit." And you've written scripts of your own? "I wrote two scripts on speciulation of salel -a soft-core sex film called THE STORMY SEXPLOITS OF WHITE LIGHTING AND THUNDER THIGHS (a takeoff on the Batman and Robin genreand a horror film called PAJAMA PARTY HORROR, And I sold one called NOTHING TO LOSE, about people who are dving in a hospice who have nothing to lose so they set about taking revenge on some nasty people." Lynn Lowry also directs plays and teaches a workshop for actors on how to audition for commercials and TV work. Her next film is slated to be VAMPIRE COP Iplaying a bloodsucker, something she's always wanted to dol for writer/director Donald [CANNIBAL HOOKERS, DEMON QUEEN] Farmer.

#### FIT MOCRAPHY

I DRINK YOUR BLOOD (1971) SUGAR COOKIES (1972) SCORE (1973) THE CRAZIES/CODE NAME: TRIXIE (1973) THEY CAME FROM WITHIN/ SHIVERS/PARASITE MURDERS (1975) FIGHTING MAD (1976) S.O.B. (1981)

CAT PEOPLE (1982)



The Uplifting Climax to COMBAT SHOCK

## I Spit in Your Face: Films That Bite

#### **CHAS. BALUN**

"Every scene looks you straight in the eye--and spits!"

AFRICA: BLOOD & GUTS (1972)

Some films were never meant to entertain an audience. Many were de signed along the lines of a Drano enema...get inside you, deep into the soft parts, and rip your guts out.

In many instances, the filumaker is not tooking for any new frends or fans, he wants FEAR. LOATHING, REPULSION and REACTION from his audience. He is not alsting you to like him or his work. But he is sating challenge, perhaps even a warring, to any potential viewer. WATCH THIS FILM AT YOUR OWN RISK!

These are the films that most severely test the parameters of the genro and how far an audience is willing to go before they II nump ship. Many of these works are dehberately vile, offensive and exercitaringly vision in ways that will almost always guarantee some sort of cult following. These films are too rude and rude to be ignored. They re not tame, domesticated little bessites, they would, dispersions and THEY BITE!

Contemporary horror filmmaking, long accustomed to being further bloom of the following action of the Ternkell, Bodycound Stalkes, Sheen-Due, Spatter, etc., but asks developed another bezare and oftunes alarming renegade strain that threatens rape centra in the manner of but Champer. The Bride Stripped Bare (And Guttad) Bt. His Bachelors. These detection, expertiated horror films nearly always succeed in striking a traw neive. They make no applicates and expect to mercy. Prisoners are not

The filmmakers follow no rules. Commative conventions are usually exapped in fax it of a case bound came a vertical loss matchages of accompanie to the lecture. It exists are nearly aways blook importance, in, no bruggeted efforts that appear as anti-film, they it more all a ruping remains, earn made by the filmmakers than a certifiable commative product that can be haveled on the marketplace.

In many cases, these films can never be released to the general season public. Some are sumply the extreme too outage say, lifeting up some frightful parade of human depravity perversity and sadists, retissian that none but the practice of most foodbardy will attempt a defense. Film, also IAST HOUSE ON DEAD END STREET, which restares prolonged and numbing sequences of supposings, various humilistions and griesone system dealts, can expect very little sympaths from, audiences weared on safe and same splatter films like FRIDAY THE 13TH, NIGHTMARI ON ELM STREET, and even DAWN OF THE DELAD OF THE EVIL DEAD.

There is a notorious sequence in LAST HOUSE ON DEAD END

STREET that quite nearly defies any form of critical commentary

After a weign has been teunted, humbated repeatedly and beaten, he is fixed to since before a semi-nucle woman who has a Job's fast pit friading from the zipper of her leans. Behind her stands a me other freakozotic who is framing her head with another pair of deer legs that he is postioned like a Jevi's hims. That scene alone is et ought is junctioned not open your given the most fixed with the polyright and drop your jaw until, the gay is forced to urally our late the noof from nell in a most particularly disgusting manner. If gets worse after that.

These finimakes are most certainly not the type that are ever insited to exclude seminars with aspring collegate film talkent and asked to lecture on "Blow Job as Metaphor." These be dangerous folk, my friends

Oftunes, though, the most municipate and innereal authence response to such nose it umbing franklies and dealerate provocation is the Whity-Amil Watching Thirs-Syndrome. In fact, many, of these inclusive national networks never forced even the most adament genre africanally to reseaumen his most nave forced even the most adament genre africanally to reseaumen his most naves to Perhaps the most notable cantobutions of san films, at 1 SPIT ON YOUR GRAYE, MANIAC, I HALE YOUR GUTS or HENRY POR TRAIT OF A SERIAL KILLER is that they provide an examination of conscience and force you to reveal your hand, and then they cut it off. These films always elect a highly charged response from the adulement Abetiner schemently oppose, or reluctantly defensive. Valence are loved into confrontation with many powerfully felt, though often ambivalent, feelings towards the actual ment and purpose of genre filmmaking.

Because horror films can be made so cheeply with munimal trappings, hargain basement FX, no-ame stars and inexperienced crews, filminusters are often given the opportunity to do whatever they want as long as they can get and keep as audience's attention. Many are encouraged to load up their films with a plethors of unlations and incidefully offensive subject matter in order to avoid the worst crime any exploitation film can commit in a Tables one, us not be becaused. Be the price is severe to goodly violent and break some taboos, but for God's seke, DON'T BE.

ING



Many young, ambitious filinmakers who would later resurface as successful mainstream auteurs, took up the shallenge with their first few efforts and presented some very raw, uncompromising and presch, material that was destined to be noth halled and harangued, championed an, willfield but never agrove. People, indeed, were shocked and disture set by such finances THE LAST HOUSE ON THE LEFT, THE TEXAS CHAINSAW MASSACRI, and 18PH ON YOR GRAVE—out they never Joppet Leftun. I went the about the property of th

KTT CASE all emoved tays is on concepted to such as a concepted when the substance of the s

However, it may ultimately prove to be for the best that such fams as I HAIF YOUR GUTS, LAST HOUSE ON DFAD END STREET, ROAD KILL I'HE LAST DAYS OF JOHN MARTIN or NEKROMANTIK never fall into the wrong hands. There is that chance, however slight, that gore-assling critics might just get the wrong idea about the Jin, the genre and its fans.

Troubling films like John McNaughton's HENRY PORTRAIT OF A considerable with an unblinking and non-judgmental approach to violent death. Murder is presented in rather prosaic matter-of-fact terms, kind of like a partime job that's seamless, untegrated into the rest of your lifestyle. And the film's titular character, despite being a compustible psychotic and rubless killer, is, nonetheless, portrayed as the film's de facto leto. Sure, he for moment to compliment a self-effacing waterss and offer both a friendly game of cards and a willing, sympathetic ear to shoot less fortunate than nimself. He's flercely loyal unusually generous and cally rather timed and well-mannered, that is, when he's not stilling somebody. HENRY is indeed, almost an anomaly in this much-malineed subserier. It's a great looking film,



HINKs and the desired



Chilling Audio Flashbacks Accompany the Carnage

fail of crafty gliding camera work punctianted by critims of tine handline busis, and sounce effects and propelles, by a and compelling step. He action is mastally good many times tell and and Michiel Resoccis income act porter mance is all too of the elsewable. HENCY is sy most coarts.

a deeply disturbing, dangerous piece of genre filmmaking.

Thorac most flux survey approach the hall-level of craft waden in a work like HINRY, lew softer from high, keep column expertise. In our rate of the column expertise is not at reaching and of the work of the manual of pp coch. Most directors real not be writted the results of the work of the rate of the manual of pp coch. Most directors real not be writted the rate of the rate of the work of the rate of the rat

Case of divers in marketing special chave numbly a lestence as inx fith crawers or in reprinte clear pas of heir product of in the dea pages that are either keeply nanipulative cownight goest welco rapidely to a life toos inc Hallmars Productors as two outfits but Live of the former caversity into advantage. When no one para a tent on the 15. Thirtle curker by the name of DAY OF ITH WOMAN, Grass relater it I SPIT ON YOUR GRAVE and cleaked the film in a hisleading ad emplian that sceames, an act of revenge, ar a promised that 'FIVE nen' would be out the poed, broken and purped beyond recognition." No mat et that the e were only four and that nobody ever got 'broken or burned," because tybe v seemed to notice and the viceo version became a moniter success Gross is also responsible for other memorable genre heists, including the pairing of the pedestrian black-and-white shorefest VOODOO BLOOD BATH (1564), retitled LEAT YOUR SKIN, with LDRINK YOUR BLOOD (1972) as 1WO GREAT BLOOD HORRORS TO RIP OUT YOUR GUTS!' Grass also surgically removed hage sections of Jacopetti and Prosper, 8 ambitious and award winning Jucu nentary AFRICA ADDIO (1967) and turned it into

Where Black is Beautiful' Black is Ugly' Black is Brutal."
Hallmore also promised to define the goods with several affective campaigns that sereched "Can' noise go TOO FAR" "POSITIVELY THE MOST HORRIPYING, FILM EVER MADE" and "THE FIRST FILM RAFID V TOR VIOLENCE "Hallmark also so need points with their in Spired inclusions of a bard bag for additioners of MARK OF THE DEVIL, a

the aforementioned tilm that spits in on's eye. "This is Alrea ake it is"

fum experience they guaranteed would upset your stomach

Despite the apparent eleverness of these hyperbolic campaigns, Hallmark was really only recycling several concepts that others had all easy employed



Has the Tews COLOR ML BLOOD RED Good have the control of the contr

Well and soud. But page, warnings of faintings and stomach distress. We ratings and dataence challenges have proved effective in the past, but with adday scurrent cop or in-your face, hard core nasties, a most difficult promotional problem arises. Just low do you go about selling caphing entiring an audience to see Jorg Buttgeren's NERROMANTIK (1968), a seriously twisted, monstroits take of corpos fuexing, burny-killing degenerates that make Fd Geni nock inke Pee Wee Herman?





#### STAY AWAY FROM THAT HOUSE BY A LAKE NEAR THE PARK ON THE DEAD END STREET

Most of today's more disturbing films owe at least a cursory nod to LAST HOUSE ON THE LEFT, which in term, owes at least that and then so much to be to lingual Bergman's Academy Award-warning. THE VIRGIN SPRING Closer LAST BOUSE From A soft receipte to a digital in the orsel is a good next scale posts and the last at a transporting with a other worked so well in Craymanth

The maliont the lecade it at colewed, late at one thrags we chapte, and

in houses all over the place.

LAST HOUSE ON THE LEFT II was soon unleashed, but was related to is origina in rame only. It was actually a not so-clever ploy of dispuso More Boy, a serrial body-count bonsara IWITCH OF THE DEATH NERVE 1212, aky CARNAGE, BAY OF BLOOD) for xenophobic American

THE NEW IsOUSE ON THE LEFT (1977), again no relation to the onemal, was a German knock off that featured a murdering rapist to menting and tortisting while on board a train (aka THE NIGHT TRAIN MURDERS)

HOUSE BY THE LAKE (1977), a Canadian production, proved a rather effective rape revenge pothoder that was directed by genre workhorse William (FUNERAL HOME, SPASMS) Fruet. Brenda Vaccaro (she of the sandpaper, tocky-fold croak) beats off a sleazy troupe of draoling morons led by the arepressible Don Stroud while her wampy cry baby buytrieng cowers in

pants wetting fear.

One of the most frightening entries in the heal-it-house sweepstakes is. undoubtedly, the deeply disturbing wildly misanthropic I AST HOUST ON DI AD END STREET (1977) Directed by a young New York film stu dent named Roger Watkins under the pseudonymous moniker 'Victor Janos," this LAST HOUSE is a real helicaiser. Also known briefly as THE FUN HOUSE, this film delivers a mule kick to the old nugget sack with a loathsome, virulent tury A bitter and angry Terry Hawkins fresh from a year in the slammer for a petty drug offense, wants to be a filmmaker. "I wanna make some films here." he says, "some really wend films. I'm ready for something nobody ever dreamed of 111 show 'em; 111 show them all what Terry Hawkins can do." And he makes good on that threat, too. The sleazeophiles in the porn business with whom he's been dealing are also ready for something new. They're tired of the boring, bonci-abating loops he's been providing them and demand "something really different." Terry comes up with that really different "something," too-snuff films though he is areful to disguise his real intentions from both crew and potential "snuffee," part of his promise to "show them all something nobody ever dieamed of. What follows is a detailed and intense cavalcade of cruelty including savage whippings strangulations, stabbings, dissections, drillings and simulated sex with animal hooves. In one of the most harrowing sequences, a truly horrific, nightmarish se, piece, a woman is bound to an ersatz operating table and repeatedly abused by a whole crew of sniggering low lives in masks and gowns. Her face is repeatedly sashed with a scalpel, her legs are severed by hacksaw, and then she's gutted with tin snips her gastening, shimmering viscera held up high for all to admire and applaud.

The film ends with the prolonged humi ration and torturous death of the hoof sucker, who finally receives a Black and Decker lobotomy as a coup de

of moral equilibrium whatsoever

AND DESCRIPTION OF THE PROPERTY OF THE PROPERT



SNITE Dasty Nexon's HITCES (1980) Larry Once SPELA, OTHERS and David Considers A IDEODROWIE (1983) as a cloud-ground if steps, but noted two been or dammay adhight will worrowing as ILAST HOUSE ON DIAD LAD STREET.

DON'T GO IN THE BOLSE (1980) released annot a fluiry of Denis Arswer Cox of Open Laovies, easily a stinguished itself by neuro-perlaps the sakest of the lot. The film is unusually well made, sometimes, were stricing, and sackly directed by Joseph Ellison. It could have proved so, is who or a mmor cult but had it steered clear of the soral dengly undercurren of shift abuse that repeatedly obzes to th from the falm. A sick finck mother repeatedly prinishes her child by holding his arms over a gas burner and year stow what? He grows up to be one sick fuck of a try baby who delights in to claim ends in his steel paneled bedroom cremitorium. Many if the gruelling, torra ed cert is are p esented in joyin. Jurgering detail, although one a conduct and hero receives his comenippance at the encital a MANAIC y the sense of Biblical justice is fleeting. The film's posternit features veanother chile being pristreated, threatering to begin the whole excle once again. Despite its feelinical sheen, chilling mise en scones ai dicioepy makeun EX. it's simply too hard to admit taking a liking to a film that takes its expical insortation from a monic child a buse

David Hess, certainly one of the most memorable seriest things in HOUSE, isstory, raises helt in yet another domained in Ruggero Decidato's RIOUSEA HILL LOGICOL THE PARK. Decidato describes crofit for a sit of a casture coap here, the teaming of Italian Sleaze Kang, John ("The Camithal Man"). Wirghen with Hess creats a slice of seasoff participity that's hard to resist Morghen's a gibberine related this time and Hess just continues to, to which he coses hes, making you withly shall a soully a movie only simolis.

By the mid 80% it became apparent that people had do se about all the mosty llungs, they were expuble of in a assist and the sub-genie received as termination notice in the form of two gutless, and trivial yawners presented by Sein Cumpingham, the "original" HOUSE and its pathetic sequel HOUSE 27 THE SECOND STORY.

#### HORROR HEROLS FOR THE HATL GENERATION

A certain handle of emenatic psychapaths especially dose from the Aumhratine Au orisation. School at Serial Killing lace Michael Meyers on Jason V orbees, have managed to attract a worldwide following of loyal tris who especially be reputation one of a kill first question later kind of psychological performance of the properties of the psychological psychological

While Kraeper and the achies hove shown which it takes to elevate serial killing into a national pasting other streng psychos are layer buy to wenty about appointing a treasurer for their fair cause. Ever



Robert A Endelson's violent, inflammatory, racist fantasy. I HATE YOUR GUTS (1977) (not to be confused with Roger Corman's 1961 feature aka THE INTRUDER), presents a trio of Black-bailing escaped convicts whose antics make you wonder how this film over saw the light of a projector's beam...anywhere at any time Deceptively well-made, it places a particularly lurnd AIP potboiler until the taboos start crambling under the force of a nonstop ourage of the most virulent, inciteful, degrading rackt commentary ever co-unitited to celluid. The stinging epithets aren I hinted for the Black family held hostage either, because among the trio of convicts is both an Asian and a Hispanic, conveniently giving vent to a racial hatred that knows no bounds.

Besides the crude, ear-burning dialog, I HATE YOUR GUTS stomps on even more toes when it features the graphic, skull-cracking demass of a young boy whose death threes are filmed right up to the last twitch. Despite the fact that the film concludes with an obvious oit of cheap, moral posturing (the police surround the house, but let the besieged family empty the, reveney, I HATE YOUR GUTS remains a risbbe, nearly indefensible piece of

exploitation filmmaking.

Abel Ferrara's THE DRILLER KILLER (1979) features an uncharismatic, brooding and self-absorbed New York painer (played by Ferrara under the alass Jammy Laure' who handly manages to piss off nearly everyone ne knows-griffrend landlord, neighbors, art agent, audience and their for ibrille ne drille. Occasionally ploudy but rately explicit, it ganed more to rety in the United Kingdom during a spatter osslining pringe of visites taskes when it was villated by himp-sizk watsiers almost assorbed as LSPIF. ON YOLK (GRAVE).

Veteral chiracter actor Joe Spinell attempted in anist ridden portrait of a smolling steeper with scalps by sers it MANIAC (1980), but the hard attractivity checkey in a houser, may person constant a contract table.

te o the domestime of the time of the time.

It is not was little interest expressaling either fails in producers it is oil, spirel mad, severa, failed attempts to resurrent inversors with which can be an expressible dands occurrate Fainh Aith. After in, in reward as who half earn translation-skalp by day and then offort, sally land a date with a starty sex bome (Caroline Munro) by higher. Truly a Maning for AI Seasons.

Spinell ater produced MISTER ROBBIE MANIAC a short primo tama neel directed by Buddy (COMBAT SHOCK) (Lounazzo, mai fore straing aim anties to THE PSYCHOPATH, a 1974 nodfest about a torneitted twink of a acidic-show host that sought revenge against parents while does abusing their children.

The idea never caught fire, but Spinell refused to yield. Years later, as production was finally scheduled to begin on LONE-STAR MANIAC, a quasi-figurate sequel Spinell had been developine with young Texas film-maker Tom Rainone, big Jie bought the tarm. Just three days before his triumphant sleaze reprise, too. Life is cruel.

Many other filmmakers turned away from the c nematic psycho mythology of murder and instead drew their inspiration by scouring newspapers and magazines for headlines that screamed ''Mom Kills Kids, Self.'' 'Beaten Boy Put In Oven,' and ''Büzzre Hiway Suicide.'

Director Buddy Giovinazzo had already assembled a thick sheath of press chippings chronicling the tragic plights of many Vietnam era vets long before



183 Joe Spinell. A Maniac for All Seasons



Veronica Stork's Pride N' Joy in COMBAT SHOCK 184



Stork Gets Splattered

his cult hit, COMBAT SHOCK, went before the cameras Giovinazia, a fiercely independent and enterprising filimmaker, became very dismayed over newspaper reports like. Vietnam Vet Kills Wife, Kills, "or "Six Dead After Viet Vet's Rampage and decided to do something about it. These stories," Giovinazzo has said, "seem so trivial. We learn nothing amout why these things happened, nothing about these people."

Grownazzo wrote, produced and directed AMERICAN NICHTMARES in response and offered the film as his graduate thesis at the College of Staten Island. Troma later sequired the film, re-edited it, and released the truncated version as COMBAT SHOCK. Both prints offer a festering, bleak and hopeless seenario in which a jobless yet (convincingly played by Buddy's brother, Ricky) wolently self destructs during a punishing unforgettable climax triat includes a notorious baby-baking sequence, foned down by Troma in order to secure an "R" rating.

Giovinazzo s film remains a vivid, grueiling and exhausting experience that'll have you on the topes long before the final shot is fired. L. scalso a Jinque and highly charged vision, a poignant cry against war and its re-nembrance, and a shattering elimose at familial apocalypse.

Though Troma chose to either complay or smoly guide many of the fill real strengths by pushing it as an "action adventure thirdler" (featuring a narixistent Ramoo esque scenes on the poster), kultiman artic clew the order organishted or, taking a calculated risk with such an analysis missing affective trailing on commercial work that had chearly seen thrown that of the fifty fill metativals.

Yeah, I killed my Mama...



# HENRY

Portrait of a Social Kdo

Territoria de la constanta de



Michael Rooker as HENRY. A Helluva Nice Guy, 'Cept. .

Another equally transfer or film, John M. Naughton's HENRY POR TRAIT Of A STRIAL KILLER has been cut the bone sud-schedule verybody except the film restricts. It gains let leave a film promises and not not not wish which share a before Council Link Post values to state upon the film been very bone film for some in the product of the p

Many potential distributors have been usually to one tyreness with its section blend of its result target exists, is a matrice of the been further regide by the family state of the distributor of the property of the family state of the distributor of the region of the methods and the region of the family state of the region of the methods and the region of the family state of the region of the

NAME OF THE OFFICE AND ARCHITECTURE AND

possible to cut the film in order to receive an "R" rating A clearly frustrated

tainted. like a hologram or something.

in the analog the framer, was dippel with leader X 3 MeNers Co. as a later to total to proposant with the MPAV to be a some Control of R. Atte. versos waterlays III-NRY assurably ok a . A MPI Hara Valvo who pan to eventually release the library day and

by retaining HENRY is tighty deserving of its "X" ratio. Much to it. cold is a sout walt, a ound and sample that with the morded "X" I stomes righ, it, the wars it within the test couple occurrities, bew anchicing is ductly will honestly debute the accuracy of the proposed rutin. Phonel may, of the violetice is presented either offscience of offer the fact, built the a feasity and pupart of the killings are folly retained. Slow painfully by ering strots, eveil a hideousey twisted landscape of hur an slaughter, victims strangled stubbed shot and cut to pieces. Most traces these citils scores

suggest far worse things than we are shown.

the attenuate of a particularly vicious and erisly murder in the film's ype sag mements gives the warmag that it s going to be a mighty tough rule Arguably then, this is probably the scene that began the from's fall, on made it's along drop, too. After presenting a particularly well photographed and or hestrated montage of past maybert, the come a slowly glides can one toor) into another revealing a stomach chaining scene of unparallesed are reness. A woman, is seated on a foiler, arms and less spigar and pound, andewear in violent domain with a mered soft dank bottle caminod billway down for throat. Amal thishbacks are cut into the scene and we hear the wo man's last few moments or agony. It is indeed, a vile scene you feel sacker prinched. It's a not busture low blow that lorces the bile up and into your throat. I from that point on, you direct be ready to anything and HENRY relentlessly obliges, time rifer time

Though the violence, both amplied and expired is enough to easily cam the blues 'X' certification, other equally combastible demeats bubble just beneath the sin acc it all times. In HENRY sex is aways equated with violence, abuse and perversion. Nearly every characte, has expense coal some orac of sextial assialt in their past. Henry's mother diesso, han in little tills clothes and forced him to water her bang a long late of posttreads 'She was a whose He we explains "by I don't tails lie, for t. it. It and twhat she done it, who wishe more it. When Herry viconimate O is (Lon Towles), lusts after his own sister who was, in turn, sexually abused by

men tathe. Shee islah

The violence is often spaceth deal by these devictin sexual absorbing to especific at the ese. I the fun smost hearthe and bloocy affice see ance e maker of Herry's paythes. He by climis hone to field him no etc.) rather as o en ad a urs and eady to pork in lesister whom the charks members really have one of blades. The stable of the classical has be compared with our proposed and excess after some a law process. de danha arme a A oras SUSPIRIA TANRA daka yan lea a social state to sent a concernby the low content and good allowers

Despute the decidence same talk potentials a condensitying psychopat. McNa there cheeses to rate to it is seen to assitue of withholds udgment, even after he's killed and dame mered his best fruing McNaught in offers no excuses and Little in the way of explanation. I sen with a doubte digit figure body court under his belt by films end, you still sorta, well, respect this guy. Henry. Perhaps therein ies the first greatest danger. McNaughton has crafted an enginacial and deeply involving portrait of a vicious, impredictable mudderer who's clearly a menace to everyone, but he continually refuses to induct him.

HENRY remains a triumph of sorts. It completely betrays the fact that it was shot in 16mm, in one month and for less than \$125,000. It sechinical and production values are above reprosol and the caliner of acting nas been heretofore unseen in a film of this type. And Michael Rosker, who has vince gone on to such films as EGHT MEN OUT and MISSISSIPPI BURNING, has greated the most unforgettable and multi-layered modern portrait of a cinematic psychotic since Roberts Blossom tanned some hules with his Gennisoried should in the always underrated and rarely seen DERANGED (1374).

HENRY, the film, is, indeed, a real killer, a drop-dead fronta, assault that provokes, rather than patromzes its audience. Truly, the most dangerous

kind of genre film in existence.

Noted English poet mystic William Blake said that, 'Inc road of excess leads to the palace of wisdom,' 'Can I really blann the guy, eathe. Inat was nearly two hundred years belove German director Jorg Buttgereit made NEKROMANTIK (1988). Perhaps Buttgereit's raming-sore-of-afflm botter fulfills George Bernard Shaw a gentle admorishment that 'It's just as un-

pleasant to get more than you bargain for as to get less."

Either way, NEKROMANTIK may well prove the logica and genuine post-modernist successor to such early nih.Lstic tapoo crashers as LAST



DEADBEAT AT DAWN

# NE ONT THE CANCE. THEY WILLER WE CAN. WE DICAME



HOUST ON THE LEFT, TEXAS CHAINSAW MASSACRE, the ILSA SIII WOLF series and BLOODST CKING TREAKS. The problem with NEKROMANTIK, though is that it is such a sick flux of a flin that a passurate defense could be funtamount to endorsing bunny oashing corporate and the standard of the standard of the standard of the process. Buttage of the standard as surgearial elements of a genre adiatrassam process. Buttage of the standard of supremely beak, desperate film it's a black cowning maw that threaters to swalow you whole It symmens and motivation the standard of the standard o

Buttgrett then Ljuit VEKROMANTIK is apparently built upon an awfally simple concept free lend things and you'll end up a selt loading succida wanker with a sinfe in your gut and a nbordy stocky dick nangang out of your shorts

Actually, Buttperent has crafted a tender roman, e netwee (two potential necessity) in the control of the startely of conserves with their collection of holds parts (leaned from various, automobile accidents until the red 1 m, context after the red 1 m, context after 1 m, the saccet smell of patrices to squickly sours in a treat leaves to a treat the world of patrices to squickly sours in a treat leaves to mark the Woratrood (many short in the 5 x). The symbol is the substantial by fourthess sources a complex see with the reas, but mids less finance by fourthess sources a complex see with the reas, but mids less



Director/Star/FX Man Van Bebber

no longer up to it. Marder becomes a necessary bit of foreplay thereafter until he ends up a whimpering, self-terminated, masturbatory casualty.

Many of the film's anarmer elements are held somewhat in check by the Play-Doh style makeup FX, while other sequences often resort to more rasibly offensive geek-show theatrics as shown by the pandering, on-screen killing and detailed skinning of a rabbit, shown twice (once in reverse) for maximum revulsion

Despite the films black, malevolent tone, Buttgereit exhibits a calculated slyness that manages to keep NEKROMANTIK from succumong to its own sleazuress. During a scene inside a theatre showing some nameless, misogynetic dasher, our little ghoul of a "hero" becomes so upset and repulsed by the action that he quickly exits the theater in asgust life film is lightened considerably and nearly redeemed by a mity little sting at the neal, too. Long after the last drop of blooded spank has dred and custed on his dead dick, our terminal pud-puller is still unable to rest in peace. The tilm ends with the haunting image of a woman's high-heeled shote sinking the blade of a snovel into the firsh gravesite, mutely announcing that indeed even "death is just the beginning."

One fears what Buttgereit may do next.

After NEKROMANTIK, even the girsly anales of Jun Van Bebbers possums-shomping urban cannual in ROADKILL. THE LAST DAYS OF JOHN MARTIN appear posturely viduzed, almost Van Bebber 18—30 ang. amoutous Omo filimmaker who's feature film debut, DFAD BFAT AT DAWN, showed considerable promea along the lines of an arilk Wis Grasen, Tobe Hooper or Sam Raimi. Van Bebber also writes stars, directs and randles the FX in many of his films, and it the short promot oran reefs of both RODKILL. THE LAST DAYS OF JOHN MARTIN, and CHARLES.

FAMILY are an indication of his current direction, then this idminascr will be one to reckon with during the uncoming decade

ROADKILL is a stunning, albeit grisly and demented, lifteen minute descent into the private hell of a peer swilling, varmint-scarfing spaz wh eraduates from possums to people without ever looking back. John Marin lives in a rat-infested, filthy shithole adorned with animal carcasses and human skin face masks, a fridge for his new and a perpetually blaring television set that is always inciting spittle-spewing soliloquies from a guy who could teach Travis Bickle a thing of two about 'morbid self attention'

The film et.ds with Martin having progressed from roadkill to fresh kill. dismembering and beheading one victim while cooking the guy's naked girl-

friend in a chicken-wire crematorium set atop his stove

Despite its relatively brief running time, ROADKILL shows more guts and balls than any other stateside genre effort has in years. It has all the makings necessary to be the TEXAS CHAINSAW MASSACRE of the '90's

While awaiting completion lunds for ROADKII I Van Bebber is directing CHARLIE'S FAMILY, an insider a look at the Manson clan Juring that summer of '69 when "Helter Skelter" became more than just another



WHERE WERE YOU IN '69?

innowaway rune from the Beatles. Whate Aloum T. CHARLIT'S FAMILY threatens to get up close and personal, venturing into forbidden feritory previously ground in the final, and its omeeting media hopeaus, that let no a tep-I TV master that played like LAVERNE AND SHIRLITY'S HAUNTED STIMMER.

Director Van Besber will be a welcome audition to a genre grown fat and lazy with too many clean and sober splatter films that coddle and patronize their mostly teneaged audiences into a false sense of fright.

Don't attempt to view any of the aforementioned films while harboring a specific property of the specific property of the

These genre bastards prove that REAL fear is here to stay.



PROFILE BY: KRIS GILPIN

# NICHOLAS WORTH

He turned into a wild boar in SWAMP THING and gave a great, senizophtenic performance as the lead in DON'T ANSWER THE PHONE. He's also a born-again Christian and a very nice guy.

On DON'T ANSWER THE PHONE, for which he beat out 75 other actors: "The producers asked if I could add anything to it because it was all tits and ass, so I wrote all the private moment scenes, where I'm looking into the mirror, talking to my imaginary stepdad. I also wrote the scene where I get Flo Garish in the hedroom at the end and the scone were I sobbed into the camera. All the accents were my idea because a criminal psychiatrist told me many psychotics are demon possessed, with a lot of spirits' personalities and voices in them. I got some flak from some self-right eous, Pollvanna-type people (over the role) and I told that that, as a Jewish horn-again believer. I owed it to society to make the role believable. A Christian should never try to make life artificial This world is full of evil and to deny it is to be a liar and a Christian should never lie. I'll play any role I'm given to play because nobody's all good and nobody's all evil. The art of acting to me is an organic performance. something that comes from personal ization. And I like horror movies, though sometimes they get overly violent and stupid If they're organi cally put agether and the plant, and

guts come out of something that builds up to that, fine."

On SWAMP THING: "That was me under all that makeup. I didn't mind it, it's just that some tubes to the bulges in my head and face broke and there was a midd acid in there that nearly stung my eyes out of their sockets [though] I used the pain. It was a pure joy working with Wes Craven. I did SWAMP THING, INVITATION TO HELL and a one-hour Disney Channel movie called TIEF CASENISTERS for him."

On getting castrated in THE LADIES CLUB "Janet Greek directed it and she was a wonderful director; [laughs] it was quite interesting. I wanted to make the role of that rapist totally believable. I remembered some things I'd learned about socionathic behavior

"In this scene, we were fighting but giving each other time to puke over the rail, then fighting some more. Paramount said, 'It's too gross,' and they cut it out."

As the character, I wanted to make the grid as sexually attractive to me as I could, I wanted to view her not in my eyes, but in the eyes of the raput and how he would view her Quiddity, harsplitting accuracy, must be in every interpretation of the character. On fighting Clint Eastwood at RIDGE: "He's a gentleman and a scholar. He was very patient and muc, but he's a businessman and he expects you to be on target. He directed me but never had to give my any advice on how to do the role. He wanted me to shave my head [so I did]. He had to approve me for CITY HEAT, too."

On the edited Vomitus Fight Scene at the end of THE NAKED GUN: FROM THE FILES OF POLICE SQUAD!: "Leslie Nielsen and I spent three days doing this vomiting scene, due to the slaughterhouse I chase him into. They shot another death scene for me, when you see me yelling down at him from the water tower. There was a gunfight where I had a slow, shooting death I'm constantly firing the nistol and dving very slowly and overdramatically But they used me dving in the vat instead. In this scene, we were fighting but giving each other time to puke over the rail, then fighting some more. I saw each finished take on the munitors It was brilliant and the Zucker brothers loved it, but someone at Paramount said, 'It's too gross,' and they cut it out. They cut two other scenes of mine out, too, and I was disappointed they cut that hilanous scene."

Nicholas Worth, who sang and danced with Bruce Wills on MOON LIGHTING Land has guested on dozens of other series), was given a save-moute segment on the TODAY show in March of this year, in which he was interviewed. His scene from THE NAKED GUN. NO WAY OUT. HIP RAPE OF ERL HARD BIY K. and HEARTREAK RIDGE fas well

as others) were shown. He was one of three character actors to be so honored on the TODAY show

#### FILMOGRAPHY

SCREAM, BLAC-ULA, SCREAM (1973)

TERMINAL MAN (1974) COMA (1978)

DON'T ANSWER THE PHONE

PALMERSTOWN, U.S.A.

(Mini-series) SWAMP THING (1982)

THE LADIES' CLUB (1984) CITY HEAT (1984)

THE HILLS HAVE EYES, PT. 2 (as voice of bad motorcycle

dude, 1984)
INVITATION TO HELL (TV movie,
1984)

THE CASEBUSTERS (Disney Channel movie by Wes Craven, 1985)

THE RAPE OF RICHARD BECK (TV movie, 1985)

DOIN' TIME (1985) ARMED AND DANGEROUS (1986)

DIRTY LAUNDRY (1986) HEARTBREAK RIDGE (1986) NO WAY OUT (1987)

TIPS (1987) HELL COMES TO FROGTOWN (1987)

BRING ME THE HEAD OF DOBIE GILLIS (TV movie, 1987) THE PONZI (Consumer Affairs film,

1988) ACTION JACKSON (1988) THE NAKED GUN. FROM THE

FILES OF POLICE SQUAD!

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Nearly worthless

**80** Average

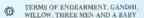
♦♦♦ Above average

\*\* Classic, Must see

Besides employing the customary and .ime-tested one-to four skull rating system in assessing the relative ments of each film, a second numerical rating has been added to supply further information for discerning splatter scholars. This numerical appraisal, based on a scale from one to ten, deals with elements totally unrelated to whatever artistic or aesthetic virtues the film may possess.

The GORE SCORE concerns itself with nothing but the quantity of blood, brains, guts, stime, snot, puke or other assorted precious bodily fluids spilled, slopped or splattered during the course of the film. A simple, straightforward indication of just how most and meaty the move really is

Like this...





Hopefully, then, this dual rating system will provide more of the "evential" information for both the serious, reflective student of contemporary horror as well as the totally und.scriminating, blood thirs, y sociopathic corehound.

I know which drawer I fall into. That's why I thought the splatter rating was of such fundamental importance

All reviews by Chas. Balun except where indicated (18B) Stephen Bissette, (TF) Todd French, (KG) Kris Gilpin, (tG) Greg G indisell, (JM) I the Marthi, (GR) Graham Rae









Oftumes, films are summarily dismissed or unnecessarily exalted for a pletaors of reasons that have little to do with the actual morit of the work itself. Many deserving films have been unfairly delivered into oblivion for such prosaic reasons as a poor title an unimaginative (or nonexistent) accampaign, spotty distribution or for the simple fact that the fill n was nonformulate and unclassifiable (as to sub genre) and, therefore, unable to locate its potential audience. Other crimes committed against the film going pubhe also appear to be low budgets, no gargantuan PX scenes, and films shot in foreign lands. Still others are caught in the backlash when loyal fans are not given exactly what they wanted from their favorite director. Even though David Cronenberg delivered what was arguably us most controlled, intense work with DEAD RINGERS (1988), fans deseited his camp in droves, complaining that the film was 'boring," "too depressing, or worse yet, it had no major FX scenes! Even the much revered George Romero suffered a similar fate when MONKEY SHINES failed to include even one combie in its scenario. Can you imagine?

Necessary Can you anagane
Dozens of films, perched on the edge of re-discovery by a new generation
of viclo fans, have simply disappeared because their distributors went bank
rupt after mounting an expensive theatned campaign that failed to find any

audience. Many more films fall victim to simple "poor timing" when it comes to their theatrical or video release. Director Joseph Ruben has been stung by the curse twice with two films that were apparently dist in the spuffle' octween other 'high-profile,' major studio releases. Both films are far more ambitious than both their titles and their audience recept, in would indicate DRF AMSCAPE was a challenging, provocative surreal nightmare that featuren solid doses of fear, fantasy and nuclear parasona in carefully measured amounts. His second effort. THE STEPFATHER, emerged as one of the most suspenseful, harrowing slasher films since the nightal HALLOWLEN THE STEPFATHER was all but ignored during its theatrical release, in spite of a desperate campaign by its distributors to appeal to a wider, non-genre audience. The poster art for the idla was radicany altered during its rerelease, but neither campaign tried to so after the nurl-to a horror cit wil and, as a result, the genie connection was soft pedaled to at aid Iffacult mainstream audience who was never quite sure just what the distributor was attempting to sell

the street of the production of the production of the second of the seco

THE EVIL DEAD series is a good case in point for illustrating the various elements at work that help determine whether a film will become a cult but or just another forgotten plood bo no will, a snappy fite. Despite the fact that THE EVIL DEAD may be neither, the ultimate exper ance, nor the most ferociously onema, horror film of the year, has had hade to do with its actual impact on the approx world. THE EVIL DEAD, when it premiered on the West Coast at the prest, your Los Angeles International Film Exposition in 1983, had already accumulated a groundswell of popular support and the advance word of mouth was sensational. Genre magazines and publications further fanned the flames with an uninterrupted barrace of in-tepth interviews, behind the-scenes FX reports and slowing testimonials from fans and entics abke that threatened to make THE EVIL DEAD appear as Splatterdom's answer to CITIZEN KANE. To be a critic of this film became analogous to trashing Karloff's interpletation of Frankenstein's monster or faulting George Romero for shooting MIGHT OF THE LIVING DEAD in black and white. No me, it appeared, wanted to upset the hintor cognoscent, by offering an impopular opinion on a film that had yet to prove its lasting worth. Genre fans are a notorious, y loyal bunca and the howling welcome the original received insured the continuation of the series and also afforded Raimi the luxury of working with multi-milaon dollar budgets and employing some of the best FX talents around for future efforts. The abid allegiance of a film's core audience cannot be over emphasized in assessing the longevity of a particular style of filmmaking. Because, oddly enough, many genre film sequels go against the grain of established movie marketing logic by carning many times over what the original grossed in its initial theatrical or video release

Once an established authence has been targeted it's much custer to "embedded" the tature product somewhat in nopes of attactine an even baser of e0 the general movie ong populace without having to itsk denn ing its devoted, hard-core followers. This "mainstreaming" effect has been extra new benerical to take boy office take of outmenous horizor sequebs, most oreby its. NIGHTMARE ON ILM STRIET and FRIDAY THE 13TH STRIES.

In minority and enterprise that the artists of the thing of the second o

an wan es in the passers at other discussions of the following that he asserts are amplied that selected in the state of the selected selected that was the fire of Kessers and the more more Mighth ART ON FLM STRELL film. Wes Case stand with introduced a caseding selected that we original the introduced a caseding selected the fire of the selected that was onything that heroic in cattles. Kringger was attray tright and was onything that heroic in cattles.

horror films and literature since the turn of the century.

Incompanal NIGHIMARE was critically well reserved and in sort sharp they more than 59 million in clientin retrials. As Wes Crawen be amplies and less merched with the series (returning inly to inscript NIGHIMARE PARI 3. THE DREAM WARRIORS) crucial charges were mode to 0.000 the Knieger character and to the direction the fains with, taken in the father Knieger was gradually transformed from a despicable leaths me peal-philic psycholicider into a wise-crawing gamestic without his mellipse, and adopt with the since here is also was with his time as farger invest Knieger's horrific burn makeup designed and explicit on the original became more styllered and less implementing in a can appear enter the original became more styllered and less implementing the analyse government. Where emphasis began being placed on the "intertainment and startasy elements as the girsty horrors of Crawin's original became supplanted in specifically attached the art FX displays.

Craven rater comparated in centre publications that the poducers were turning the series into the commatte equivalent of a flast of dishesseburger. He was especially critical of PART 2 FREDDYS RIVENGE where Kinder was frought out if the dreams and allowed to terrify the trens at their pool party. Craven fell such all his disministed in the character and made

Krueger appear "silly" rather than scary.

Nonetheless FREDDY'S REVENGE make \$12 million at the low office and millions more as a next selling vice bit. Justia \$5 amount 10 pt. to cty fold, with the way Robert Shoye art. Now Love Citient a were handling the series PARI 3. THE DREAM WARRIORS was received at the neath J unleft its predecessors bit office. We true citied thought its predecessors bit office. We true citied thought proved to the service when the content of the proved the service when the content of the service was the service when the service was the service was the service was the service when the service was the service was the service was the service when the service was the service

Som Freidy was everywhere posters records busing amountained business. The most process masks that me and and task business Krisser was undermoly, a monster call the worshipped by milation of easier or appeared businedly for fact of his prevented on my worshipped by milation of easier was appeared businedly far fact of his prevented on my transmission of the administration of the administration of the administration of the most relative to the process of the process of the second of the process of the second of the process of the second of th

b NIGHTMARL ON ELM STREET 4. THE DREAM MASTER Tentions of the lates. EX mosts in local product to the king to have a control Rivers England on in highly of the lates. In local control of the control of

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NORTHARE II.

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Historial values have triven them exists and just as those that all products as that meanstream that open. Merit many first abbetted showthermore states an extending of a notion of the other for the many that enter the means that enter the work working of a sale of not work of societies of means a work out that the full and to exhaust a Automatical state personally additional states are the societies of the control of the sale of the

CHAS, BALUN





Evaball Mania: ANGUISH

# AENIGMA

1987/d. Lucio Fulci The grand and man of Lahran gure is back, but fans of his early maggotinfested, pore-spurling coics have got something to worry areal if this is an indication of the direction le's heading in his twilight years. This puzzling film is a sort of CARRIE clone, where a girl in a coma uses live people to help her get her revenge, (I think, it was a bit hard to follow.) Sorry, Lucio, I couldn't buy it. But at least you managed to get a rape-by-snails in there, a glimmer of hope for the future perhaps? Ge for the gore next mae hea? We know you can do it. (GR)

#### THE ALCHEMIST

1981/84 m/d. James Amante FIGURE emperor Cla Bank hides behind a pseudonym in this pseudothriller about a nineteenth century man ian and the sternal stars he puls upon an alchemist played by Robert (EXTERMENATOR) Girly

Below nar makeup effects and lack-Lister pacage further hir cer this rather inert, lifeless mess. Typical Empire produ t cranked out assem-

#### ATTEN 888

1979/117 m/d: Ridley Scott

large opnay is drooln's acc pag slows away in cargo ship and devours an all-star crew in one of the most hysterically overtaked genre films of the ast account HR Greet ALIEN conceptualization .noks prolights, but once it's totally revealed, it's just another guy in a goofy suit. Director Scott is a gifted visionary falm acker which ig a y soil or as the art of cinematic deception. Alter all, Le and brother L v (TOP GUN) legan theat category shooms born ast and only a marend of dier to the Det Pers. From where cane ALHA & IT THE TERROR LROM BLYOND SPACE (1956) and Mario Baza - sin P ANLL OF THE VAMPIRES ( 96°)

"se Is m a James Camer n

In all lkeltused the best monster movie ever made. Wondrously exciting, spellbinding action sequences leave you gasping for breath. The effects work by Stan Winston's crew is simply unbelievable. What can you say shout a sequel that blows the classic original right out of the Milky Way? An awesome of the Milky Way? An awesome practice of the milky way? An average was a sequent from the director of PIRANHA II FLYING KILLERS and TERMINATOR. Jeez! Wottamove!

# ALIEN CONTAMINATION

19x0/90 m d. Luga Cozzi Squishy Italian rip-off with atrocious dubbing and bargain-basement FX work, though the exploding chest scenes are moist, meaty and muy primo

## ALIEN NATION

886 1988,86 m/d. Graham Baker Basically a cop-buddy movie with a twist; it still delivers the requisite thrills with its combination of excitingly staged gun battles, car chases, solid lead performances (by James Caan and Mandy Patinkin) and crackerjack makeup FX by Stan Winston's studios. It's 1991 and Los Angeles is in the process of assimilating the thousands of aliens (Newcomers) who arrived in a giant space ship just three years prior. Caan and his Newcomer partner (Patinkin) are investigating a series of murders linked to a new, frighteningly powerful drug-from-an other-world and are led into the bizarre trappings of the alien underworld. Flashy, noisy, harmless fun, though the film fails to fully exploit the alien/human angle and, instead, opts for a more traditional cops vs. drug king conspiracy tale.



#### ALIEN PREDATOR

1987 90 m d. Deran Sarafian Dennis Christopher (FADE TO BLACK) is one of three Americans touring Spain in an RV when a piece of Skylab, bearing a hitchhiking alien life form, crashes into the countryside Some of the monster effects are pretty clumsy, but look out for the scene where a freshly gutted, mutilated cow eats the dog that was eating the cow. Wow Another good bit has an exploding head spit out a mini alien that splashes onto this guy's windshield and. If the rest of the film contained the recklessness of these few scenes well, then we'd really have something It Joesn't and we don't.

# Worth a look on fast forward ALISON'S BIRTHDAY

198,2709 m d. Ian Cough, an Slow moving dull writed Australian import about a quasi Drud type cult and their bornig ritual wo, ship of an ancient fersile societies. About as soary as a "Mary Tyler Moore"

#### ALLIGATOR

1980,94 m/d Lewis Feague Reptilian fury loosed on the streets of New York! Tiny pet, flushed by irate parents, returns to even the score Funny! Literate! Recommended!

#### ALMOST HUMAN

1979,90 m, d·Lmberto Lenzi
Surprisingly timid crime thriller from
the cannibal man himself, Umberto
(CANNIBAL FEROX, DOOMED TO
DIE) Lenzi. A low-ranking Maffai bit
man botches a kidnapping, the
doublecrosses his partners and kills
his hostage before being guined
down in agonizing, ultras slow motion
by an mtrepid police inspector. Lots
of shootings, but no splatter, as
squibs, no nothin'. Could safely play
on network TV without cuts.

#### ALONE IN THE DARK

1983 92 m/d Jack Shilder

1983 9° m/d Jack Sh tider Escaped psychos terrorize doctor's family in this clever, sometimes scary slasher by "the people who brought you THE TEXAS CHAIN-SAW MASSACRE." Benefits greatly from good acting, a menacing wit and more than a few surprises.

# AMERICAN GOTHIC

1988, 92 m/d John Hough Vacationers are stranded on an island inhabited by a couple of religious fanatics (Rod Steiger, Yvonne De Carlo) and their decidedly bent, grown up "xxds" (including Mcalaed J. Pollard). On the plus side: Steiger's eccentric, blustering performance, the occasional moments of black comedy; and a mifty, mammiffed baby. On the down side: "It's



still the same old story, a search for site and array the torsomeral time, apply (Apada) Pretty standard stalk-n'-slash slasher elevated slightly by high-evel production values. Nice scenery, too.

AN AMERICAN WEREWOLF IN LONDON

1981/97 m d John Lands-Iwo Amen, an toonsts, baskpars.np in the moors, get lost, get bit, die, reappear, transiorm and die again. An uneven, episodie film. Despite the Academy Award won by Rick Baker for his effects, the final werewolf stage looks clunky and unconvincing.

AMITYVILLE HORROR

107-3 118 m/d Stuart Rosenberg Bused on Jay Anson's nock uster noted, his tame haunted nouse potholier simply trots out the usual bag o' tricks before limping towards a turgid, terminally lame chimax. Remarkably unseary, conventional stuff, easily surposed by the more perserse ant cs of the sigue. AMITY VILLE: THE POSSESSION (1982).

AMITYVILLE II: THE POSSESSION

1982 110 n'. Damiano Damian.
1982 110 n'. Damiano Damian.
Kidi gets possessed by a demon,
sleeps with his sister and shotaurs
his family. Arguably the best of the
series, this is supposedly a "prequei"
to the original AMITYVILLE
HORROR

AMITYVILLE 3-D

1934 15 1 of C. Richard Floric her.
Yet another dim-witted couple wants to rent the famous haunted house Only this one has a big finny rubber thing hving in a hole of hell in the maximum. Pithal 3D C 1538, 103

And be, eve a or said this are a even worse than the onemal!

ANGUISH mms

(POLTERCEST) Rubinstand House the result of the test of the result of th

APRIL FOOL'S DAY

1986/88 m/d: Fred Walton
High-gloss, mainstream effort masquerades as a slasher film poly to
expose al. the killings a apricious
pranks committed by "Muffy" or
"Bu 'h' 'r what the fi.k' her
name. Makes you grateful for Jason.

THE AWAKENING

1980/.02 n. 1 Mike Newell Stephanie Zimbalist vamps it up and 5x uppased to use the remain atom of some ancient Egyptian princess, as concerned Charlton Heston labors to unravel the mystery. The move sand seed to termital lameness, its artistic license revoked.

BACKWOODS ###

Mile of the model of the state of the state

from Dick Kreusser as the geek's coon-hanting father) keeping thangs nterest na until the lest third degen erates into the familiar blood, slob ber, and revenge riffs. There's a great maonshine dinner conversation and haunting use of a hunting song. "Shake Him Down", but Dean Crow's aspirations are defeated by his own thin storyline and low bud-Sorry, Dean, but the old get. Tyrone Power NIGHTMARE AL-LEY remains the definitive 'geek' movie Nicy try, but no cigar Worth (SR) a look, any noot.

#### BAD BLOOD

1986/104 m/d: Mike Newell Paranoid New Zealand farmer thinks people are poisoning his livestock and stealing his farm and firearms; so he proceeds to blow 'em away, ever so slowly, in this plodding, '40's period piece, occasionally highlighted by some lush cinematography Leave it to the kissin' cousins of the Australian Film Brigade to make even mass murder seem exquisitely boring.

#### RAD DREAMS

1988 84 m/d Andrew Fleming While unflinchingly borrowing huge chunks of ELM STREET real estate, BAD DREAMS still manages to generate an occasional spark or two before finally succembing to the dreaded of curse of The Ball Ending A charismatic Jim Jones-like commune leader (David Lynch) penshes in a fire; thirteen years later, he begins reappearing in the supposed hallucinations of the love camp's only survivor. The Crispy One appears to be responsible for many gruesame details but hell, who knows for surc9 The prolonged, unsatisfying climax offers up yet one more tired attempt at the doubletwist shock ending, still in vogue ten

years after The Shape got up and walked away at the end of HALLO-WFEN (1978) Who knows, perhaps the genre can only reasonably support one burned-up nightmare killer per decade.

#### BASKET CASE. **用角角**面

1982/89 m/d Frank Henehlofter One of my personal favorites, this

twisted, warped, hilariously scary tale of vengeful Stamese twins (one on his feet, the other in a basket) is a surefire cult classic-to-be. Peopled with colorial, sleazoid types and chock full of gore and black humor, this is, indeed, a rare find. Directed with much care and affection.

# THE BEAST WITHIN

1982/98 m/d Phillipe Mora Ridiculously scripted, needlessly confusing monster story has demon rape, cicadas, shotgun mayhem and a transformation scene containing the most abusive use of bladder effects vet. Rent the videotape and watch the last 25 minutes if you really have to see this one.

# THE BEING

CURSE

**电电**6 1983/79 m/d. Jackie Kong Nifty tale about a monster from a toxic waste Jump with loads of cameos by washed-up hacks from various '60's TV shows. Good, clean fun. some laughs and a very passable monster. Whadda ya want from a buncha porno producers, anyway?

# BERSERKER. THE NORDIC

1987, d. Jeff Richard Rural honors with hapless homy

teen campers as todder. Spant of tenth century Viking Berserkei" weiring bear mask and claws possesses a local vokel and the usual mayhem occurs until a real bear evers the score. The usual veiled warnings a moving teeringe stelled types played by performers in their twenties, the obligatory stumbleinto uch the woods and wander half-

mile-just-to piss setups; sex and asm crosscut with mutilation and death: mediocre rock score. There's ome effective moments and good use of Utah locations, but you've seen it all before.

### BIG MEAT EATER

1981. d. Chris Windsor

Another revisionist variation on the 1950's science fiction cycle, melded with a disarming sense of humor and frequent, wonderfully nonsensical musical numbers (including the title song, "Big Meat Eater," sung by man/mountain Big Miller). The plot is impossible to synopsize. Selfconscious, deliberately trashy Canadian production contrived to be a "cult" film, it revels in its own insanity and 5-cent special effects with amusing results. The characters are marvelous, particularly Big Miller's Abdullah the Meat Eater, who looks like he stepped out of a John Waters film. Despite the murders, meat fetish, and cannibalistic undertones. there's only a few seconds of gore as the Mayor's hand is mangled by his car's fan helt. Director Chris Windsor's restraint is in keeping with the film's cartoony approach to its ingratiating looniness. (SB)

# BLACKOUT

1985/99 m/d: Douglas Hickox This is a cross between JAGGED EDG1 and THE STIPFATHER, as Keith Carradine receives plastic surgery after a car accident and winds ur looking just like Keith Carrad je He marries lovely Kathlee, Quit Inn, much to the dismay of her old flame. Michael Beck Meatwice Round Widmark spends years sea the for a man who had slaughtered his family at the start of the flick, he believes the killer to be Carradine, since he has remembered nothing since the accident. It's only an okay movie playing like a "dirty" (paidon the expression) Movie of the Week, but at least the story keeps you guessing. Mystery fans can take it or leave it.

#### BLACK MAGIC and BLACK MAGIC 2/REVENGE OF THE ZOMBIES **⊕** ⊕6

1979 81/d. Ho Meng Hau Recommended viewing for exploitation lovers in search of a new fix! Even the cut U.S. television prints (which trim the nudity) deliver the goods. Director Ho Meng Hau's companion features showcase an intoxicating plethora of Oriental occultism and sadism including, canadalism, zombie fucking human meltdowns, stigmata mutilation, parasitic worms under the skin, etc. BLACK MAGIC 2/REVENGE OF THE ZOMBIES is particularly lurid concerning a vampiric sorcerer who lives on human breast milk. In one incredible scene. he shaves a woman's crotch, using the pubic hair in a potion that induces instant lactation and "false" pregnancy (and the birth of a monstrous, malformed fetus)! He creates a small army of zombies by driving nine-inch spikes into the top of their skulls. This poetal at Eastern take on black magic and sorcery lends a distinct hallucinogenic edge to the Rodder pastures he procee, mes across the Pacific! (SB)

#### THE BLACK ROOM

1982/88 m d. No mar. T. Vanc. L.A hipsters rent cheap room in

Hollywood hills and place personal ads in newspapers in hopes of luring some swingers for swappin' and suckin' (blood and otherwise). Contemporary vampire yarn, kinky vo-qurism and a cast of colorful yo-yos slightly distinguish this one from the rest of the direct-to-video releases lurking on the shelves. Linnea (RETURN OF THE LUNNE GEAD) Quigley has a bit role watch REAL close.



1988 of m.c. Chuck Russel. This special includes both had lots going for it, but a good script certainly want one of them. The law dropping FX work and jarning draws agus ice, are simply not enough to overcome the

basic teens n' the Army vs. the big bug plot And, the many state pathetic characters get killed off right away, leaving only tykes and teens to sustain viewer interest. They don't. Kevin Dillon's swaggering. leather jacketed, rebel-with-a pose act sticks firmly in the throat More kids need to have been killed much quicker. There's no fault to be found with the exemplary, breathtaking FX and creature design work by Tony Gardner and Lyle (LITTLE SHOP OF HORRORS) Conway. It's as close as they've come to Carnen ter's THE THING in a long while.

#### BLOOD BEACH

1981/89 m/d: Jeffrey Bloom Insufferably atmospheric, begus monster movie, presumably shot in "pastel vision" that drips with warm, luscous shots of Calrional beaches and plenty of L.A. ambience. But alss, there's a crummy payoff with the lamest "monster" since IT CONQUERED THE WORLD.

#### BLOOD DINER

1987,90 m/d: Jackie Kong Pamfully stupid gore comedy is for acquired tastes only. Slawsh homage to H.G. Lewis has the Tutman/Namtut brothers attempting to resurrect Sheetsr, an ancien. so I less whise Lew body must be assembled it, at disamethered parts. And, oh, those boys! Guess what they're reall serving in the stew at the Diner? The movie abounds with such clever ness. Dienched in blood and as dumb as they come. You'll either love tt...or het at. There's no mittale.

BLOOD FRENZY

198 90 1 c Had a tab



This mess comes in one of the sluck and glossy oversized video boxes. You know, the kmd with too much color on it and the flashy, embossed lettering? First clue to content. It also features a bloody land and knub. Discount of the seven victims to-be. Second clue. Third and final one: it's got a maniae, an RV, a tent and a desert locale. You fill in the blanks.

#### BLOOD LINK

1985/98 m/d: Albert De Martino Michael Moriarty is a psychiatrist who lost his parents and his twm brother in a fire...or did he? Women are being killed and the evidence leads to Moriarty. Talky, useless non-thruller climates with Moriarty confronting himself via a shoddy, blue screen mat job. Lousy, boring stuff

#### BLOOD TRACKS

1985/ d. Mike Jackson The video box proudly states "from makers of NIGHTMARE ON ELM STREET," but we know better. None of the creative talent, cast, crew, or writers are from that series. Nope! Merely the same distributors-Smart Egg Pictures. This one plays like a limp version of a snow-covered HILLS HAVE FYES. A lame-assed, head banging rock group arrives at a mountain resort to shoot a music video and are trapped by an avalanche Unbeknownst to them, forty years earlier a woman killed her husband and then snatched her k ds up and went into hiding in these very same mountains! The mutant family then prevs upon the group and their airhead girlfriends in unspectacular fashion. For further details, consult the video box. They're far more for-

giving than your reviewer.

#### BLOODY NEW YEAR

1986/ d. Norman J. Warren

A plane, carrying equipment used in a "tune wan experiment," crashes on an island in 1959 and is discovered and of diments, washes alshore after their boat sinks. They party it up the seemingly haunted Grand Island Hotel and watch FIEND WITHOUT A FACE until a guy comes off the screen, chokes this dude, then flies off into the projector beam. This rousing, laughably out-of-control bogosity was directed by the well-meaning fellow who helmed the equally dorty HORROR PLANET.

## BLOODY WEDNESDAY

1987/89 m

Obvously "inspired" by the notorius Califorma McDould Messacre, that simil little clunker never lives up to its lurid promise. Unbalanced, heavily armed bozo shithead enters some fast tood out and blows lem away. He gets short, he's dead. The clunacit; gun battle happens jost the fas. Suprasagly bloodless and tady, almost polite. I wanted real meat with my Bur Mac and flesh with my

fries and whaddit I get-a Bogus

# BLUE MONKEY

1957,98 m. William Fruet Nonsensical title for a horror flick which takes place inside a hospital.

Railsback is the hero and he deserves a lot better than this. The blood-letting and syling rectain FX are fan in this the of growing ministers on the lose but in the end. I do looks like a huge ant on the chast. The enematography and editing are note to wild be loss only best to each on a good double bill. (KG)

# BLUE VELVET

I was 123 m et Devid Lynen. Much overrated art film built on an incredibly thm and obvious premise evil exists in the world, even in small almore towns! Whosh' The brutal sex and language is lightweight stuff compared to Dennis Hopper's genuinely frightening portrayed of gasentfing, manifecal sexual saigs. A shocking, visually stunning film with lots of ideas, yet nowhere to go with them.

# BODY DOUBLE

1984/100 m/d: Brian De Palma
A preposterously contrived, sharne-lessly manipulative thriller employing the usual grab bag of cimeratic tricks. De Palma has become famous for the dizzyung camera pans, the long tracking shots, dream sequences, girls in expensive lingerie, etc. This appears at times to be almost a parody of De Palma films with an insufferably dense, circumfusive air of male masturbatory fantasses and compulsive voquenism at its core.

#### THE BOOGENS

1981/95 m/d. James Conway
The tutle creatures are cocker spaniel
sized leeches with althering tentacles
and a nasty bite that inhabit an
abandoned silver mine in Colorado.
The usual controlal adolescent
romances saite. This little film is
lots of fun with good pacing, suspense and geart monster effects by
William (RETURN OF THE LIVING
DEAD) Munns Rather laccid,
weak kneed ending keeps this ore
from bong a real gen. Too bad.

# THE BOOGEY MAN

1980/86 11, d Ulli Lommel A mirror "witnesses" a knife murder

and traps the evil, eventually unleasing it again when the mirror is broken. Somewhat curious amb, tious attempt to marry HALLO-WEEN and THE EXORCIST on a miniscule budget. Worth a look.

## BOOGEY MAN II

1983 '79 m/d Ull Lommel Strange, self-deprecating little film that manages to poke fun at the stasher genre and include all the gory highlights of its predecessor. Queer odeball murders, too, including a death by electric toothbrush. I don't think anyone was taking this one too seriously

# BRAIN

# THE BRAIN

1988 94 m d Eaward M. Hunt Evil cerebrum from outer space attempts to take over the earth by broadcasting hypnotic, hallucinatory signals during popular TV show hosted by David (RE-ANIMATOR's Dr Hill) Gayle Could have been a fun little picture, but director Hunt shows little flair for the material and continually resorts to unexciting FX inserts to pad the film Mark Williams' creature design looks funky at first, but the director insists on snoving it in our faces at every opportunity, hereby diminishing its overall impact. David Gayle, who was terrific in RE ANIMATOR, .s mostly wasted in this role. Pity

# BRAIN DAMAGE

1588 59 in d. Frank Henenlotter

Diffates assurbed as "the I red; Takes a Trip," this psychedelic, splatter comedy boasts of a singing in a patient, several really trippy in I patient, several really trippy in I red in our sections and deal, the thowards perfectly beads stuff from a director of self-favorant bearing as memait by an agreed upon "R" rating (a couple key secrets have severely training), the first remains tributes good functional, admitteely, it does take awhile to warm up to Elmer's parasitical parasets.

#### THE BRIDE

tably.

1985/118 m/d: Franc Roddam
Misguded, yer at times, breathtakingly samptious, refelling of
1111 BRIDE OF FRANKFISTEIN.
A reature's relationship with a
A register of the result of the receiver
that briefly holds this one together
laspited miscasting of rock star
Sting and Jennifer (FLASHDANCE)
Beals. Best scene has newly animatted Beals in a huge crypt during a
volent storm; though her melodramatics with Sting at the climax
will make you wance uncomfor

BRAIN DAMAGE



# THE BROOD

1970-90 to d. Dated (none) of Bed anthy south, and pastly I as Master of Venereal Hortor. Officer Reed encourages his patients at the Psychoplasm, Insuface to bing their inner turnouls to the surface in the form of welts, cits, bruises, bods and bloce. Satoantha Eggin licks mutant afterairth and snow-sured kids with cleft palates and no belly buttons club people's brains out with hammers. Choice suff

# BURIAL GROUND

1980/92 m/g: Andrea Bianch
The dead w.ik and tear and up
again in this inspired slaughterthon
that's short on logic but long on
attack zombies Neat eyeball skewering in homage to Lucio Fulci
Grand splatter in the Italian Cannibal
Zombie tradition. (Watch out for
the kid zombie who butes Mommy's
nipple off.) Great FX by Gianetto
De Rossi.

#### BURIED ALIVE

(aka BLUE HOLOCAUST, BUIO OMEGA, BEYOND THE DARK-NESS)

1980/85 m/d: Joe D'Amato A film alleged to have used real corpses that were mutilated during finning. Maybe..maybe not, though the cotosys; and cremation scenes are bone chaffing. Read, sick kad keeps Iss deed guil; end are and to weeks the deeps that the deeps that the deeps that the deeps that the properties are deeper to the properties of the present of the pre

# THE BURNING

A summer camp handyman is hideously burned when a practical joke backfres and returns to kill lots of dekt. Id. 8 (kg) 1838. Lyn Navn and the effects but they are very brief, indeed. Best part of the film were early the haunting musical so to by key postdist Rick Wikeman.

## CANNIBAL CAMPOUT

1988/83 m/d: McBride & Fisher
A dreadful bore with gore. Teenaged
syorheads the stalkel by noughnesk
geeks who wanna eat 'em. Most of
the FX are of the squirt-the wall
vannety, but if you're still awake at
the end, you'll get to see a couple of
folks get ripped apart and a fetus
eaten. Endless shorts of the talentbarren cast stomping threaten tawands and making fools of bold,
themselves and their families. This
foot marties whitheir malkeLUNCHMEAT i ook like THE
TENAS CHAINNAW MASSACRE

# C TNAIR AT HOLUCAL 21

Brittl and on the process of the commentary crew out to uncover the fate of a premous expectation. So and presented over by cannibals. Victors sexual violence and loads of nativation sexual violence and loads of nativation animal stillings and mass marina souther make that anide shows obsert a real rough of tumble ride. Cockeved moral posturing on the part of the filtura skets attempts to causine viewers that exploitation of primitive cultures for profit is somehow reprehensible; yet, that's precisely what this film does Hausting Jostoffang and presented with with with a drop-dead gut punch. Come prepared, this may well be The Ultimate Canniba, Fun

MAKE THEM DIE SLOWLY ICANNIBAL FEROXI



#### CANNIBAL FEROX aka MAKE THEM DIE SLOWLY)

2.ms

1981 92 m/d Umberto Lenzi This jungle gorefest takes cinematic sadism to the limit. It's like a "greatest hits" package -24 scenes of barbaric cruelty, together for the first time! Your favorite acts of dismemberment, gut munching, brain penis wacking, eyebali eating. poking, tit tearing, etc. Most offensive, however, is the real violence and brutality committed upon animals. Lives up to its "banned in 31 countries" moniker.

#### CARNAGE

1983, J. Andy Milligan The film begins with a wedding and suicide pact. Another newlywed couple buys the house this occurred in, with the expected poltergeist activities, bloodied spectres, gory deaths and attempted exorcism culminating in tragedy The pacing and storytelling are as disjointed as ever, but the tale is too simple to be confused by Milligan's approach. Cinema tography is much sharper than the usual '70's Mill.gan murk, but it's stili completely deadpan, as is his direction, editing and abysmally crude (if often bloody) effects work. For Milligan devotees only, all others will find it too empty and tedious to stay with. (SB)

## CASSANDRA

1987/94 m/d: Colin Eagleston Psychological thriller set in the high fashion world about a woman psy-

chic who "sees" murders from the killer's point of view. A lot like EYES OF LAURA MARS, you say? Right again, clever lad. CASSAN-DRA offers few surprises, though at boasts of a knockout opening, snaky Raimi-like camera moves, really slick production values and a couple

of excitang a isses edited a table nate sequences Nothing new here, folks, just some recycled themes redressed in some new and trendy designer packaging

#### CAT PEOPLE 98

1982/118 m/d: Paul Schrader Overblown remake of a classic "B" film is too pretentiously arty and literal. Plenty of nudity, weird sexual themes, and heavy-handed direction make this attempt needlessly confused and spectacularly off the mark

#### CAT'S EYE 88

1985/93 m/d. Lewis Teague First episode with James Woods as a desperate smoker attempting to guit his habit is best. The other two throwaway tales include a harrowing bet and a girl who sees trolls living under her bed. Typically uneven screen adaptation of yet another set of Stephen King stones.

#### CELLAR DWELLER



1987/78 m/d: John Buechler Directed by long time EMPIRE pictures collaborator and creator of many cheapshit rubber creatures, John Buechler, you can guess what to expect from this one. nearly. This one tries hard but is undermined by a fault in its basic premise, never a good place to fuck up. It is 1957. A pulp honor artist (played by Jeffrey Combs, shovelswinger of RE-ANIMATOR and brain-biter in FROM BEYOND) creates a horror cartoon creature named CELLAR DWELLER, incorporating actual occult texts into his drawings. The creature promptly comes to life and is briefly battled gulfed by fire, killing him. Cut to the present A gifted young carfrom the surroundines of her favorite F student with whom she has had

CELLAR DWELLER just to let off steam. Enter ole DWELLER again, who have come to All works and the composite and a few others before rows, seather a couple of good moments though. Namely the decapitation of an investigating cop and a hitarious that the resure gippen, cown in eye. As for the creature if you've seen (HOL LIFS and IROLL, would know what to expect, only on a grosser side.

## THE CHANGELING

1980 11. m i Peter Medak George C. Scott and Trish Van Devere try to appear frightened by such hair-raising horrors as a child's wheelchar stalking them I won i creaky staircase. Whoops, I gave away the best part! Sorry.



# CHILD'S PLAY

his new owner, a really cure kid who can't act worth a shit. Soon, people anyone else notice that our my tot pytho begins to exhibit every to begins to exhibit every (Kevin Yapher's FX), it's still a familiar terniony. For a doll kill film with real bite, you'll still have to the strength of the stren

#### THE CHILDREN

19 January 2 of Max Kalmanows.
Rail, armor keds with black finger nails flash fry folks in a small town as the scient at ome sito investors for its armor, ownered for many consumers and the scientists of the consumers are desired desired.

# CHILDREN OF THE CORN

Stephen King short story about a who have killed all the adults and walls are the story about a walls and walls and walls are the story about a story about

# CHOPPING MALI

1986 76 m J Jun Wanorski

a multi-level shopping complex in

M . W

Miles Includes one amounter of an applicating head gag, the perhaps the finest one since the bespectacled, balding bozo blew his brainpan out in SCANNERS.

CHRISTINE

1984/110 m/d: John Carpenter Malevolent '59 Plymouth Fury possesses owners and makes them listen to dated rock 'n' roll on the radio and do bad things to their friends. Curiously unappealing big budget effort by wonderboy John Carpenter, who definitely needs a hit..fast. Another miss for hopeful Steeben King fans.

CHRISTMAS EVIL
(aka YOU BETTER WATCH OUT,
TERROR IN TOYLAND)

1982/106 m/d: Lewis Jackson
Supervisor at the Jolly Dream Toy
Factory dresses like Santa Claus,
breaks into a few houses and offs
a couple of folks before he and his
Christmas van fly off the road and
into the full moon sky. Yep, just
like in E.T. Produced by some real
lame cats.

C.H.U.D.

1984/88 m/a. Andrew Bonhume Very well-scripted monster pic has nasty cannibalistic humanoids living in the sewer systems of New York and prezing on the homeless. Finely tuned performances by John Heard in Damic Stern add credib.hit to this intelligent, nicely crafted, exciting, httle film. Good monsters with some gurly effects. Na. work by Ed French and John Caglone.

CITY OF BLOOD

Bonng, dog faced medical examiner

with persona, problems to the middless of prostitutes whose bodies hear the ceremonial slashes of a 20,000-year-old African cult. The guy whines his way throughout and then shoots himself at the end. Big fucking deal. The town never does get painted red. Prissy, pretentious clapitap

CITY OF THE WALKING DEAD

1981/92 m/d: Umberto Lenzi Hackneved Italian/Spanish zombie epic has the stiffs departing from an airplane, munching the airport personnel and marching into town for a iumbo chowdown, Bloody and brainless, with lots of peculiarly frisky and resourceful zombie types. This one's cold and has no discernible pulse. Pass. Director Lenzi is also responsible for two notable innele chunk blowers: CANNIBAL FEROX and DOOMED TO DIE (aka EATEN ALIVE BY THE CANNIBALS and THE EMERALD HINGLE)

CLASS OF 1984

1982.93 m/d: Mark Lester
A real hife horror film, a sort of punk
updating of THE BLACKBOARD
JUNGLE. Has everything a good
explortation film should have
clearly drawn heroes and villans,
violence, sex and iots of action. This
is a very gruelling, frightening film
partially based on actual incidents of
student violence towards teachers.

Sobering and nightmarish.

CLASS OF NUKE 'EM HIGH

1986/81 m/d: Herz/Weil Kids start to mutate after smoking ato the post grown jets! is a maffunctioning nuclear power plant Planty of the work and moster makeup can't hide the fact that what you're witnessing is a pretty damed stupid excuse for a movie. From the folks at Troma Films, this one rarely comes close to the deliciously ribald, black comedy and sense of style so confidently trotted out in their other nuclear nut-basher, THE TOXIC AVENGER.

# COMBAT SHOCK

1984-86 d Buddy Grovinazzo

The most obsessive and grueling independent horror film since THE

EVIL DEAD Angry, uncompromisingly bleak vision of life in the
lower depths with a dishonorably

misingly bleak vision of life in the lower depths with a dishonorably discharged Vietnam vet suffering an impoverished existence with his burnout wife and hideous Agent Orange mutant infant in an absolute shithole apartment. Piecemeal memories of a war atrocity he may or may not have been responsible for finally drive him over the edge, culminating in an mevitable, almost unhearable climactic bloodbath of murder, suicide, and baby baking. Director Buddy Giovinazzo shot it for peanuts on Staten Island, but it's a brutal, brilliant film that pulls no punches. Nastiest sequence has a junkie cramming a fix into his vein with a fucking coat hanger, just a warm up for the final jolting movement of the film. Relentless grim, terribly disturbing fare for those who (SB) can get into it.

Ricky Giovinazzo in COMBAT SHOCK



#### COMPANY OF WOLVES

1985/95 m/q: Neil Jordan
Dense, multi-layered allegoneal fable
based on "Little Red Riding Hood"
that involves a troubled young girl
approaching z particularly frightening puberty (one would guess).
The sets and costumes are sumptious
and the cinematography is properly
elegant; but the events are too
hallucinatory and distant to be
novolving. Hot-shot English FX
whiz Chris Tucker bragged that his
wolf animatronics would make THE
HOWLING transformations look
outer primitive. My ass!

## THE CRAVING

1980, 90 m/d Paul Monlla Paul Naschy werewolf vehicle for ac-

raui mascny werewolf venue for acquired tastes only. He gets burned at the stake along with some witches, only to return in 200 years to chew up some people and loads of scenery. For completists and Spanish horror film fetishists.



Klaus Gets Kinky in CRAWLSPACE

## CRAWLSPACE

1986/82 m/d: David Schmoeller Klaus Kinskı stars as an ex-Nazi taken to wearing too much eye makeup and spy.ng on hs female boarders in this dreadful timewaster from thas Band's Impure Pictures Won't they EVER learn?

## CRAZY FATETHELL

1. 1. P. 11

Programme and the same - · IMANI CILLAMA . . . the same of the sa to be the posting and church so common That the new rule of a Say of the rest of the waster samula espit temporaties diger te the Ere a darbarted בישון בינייטור חקרונו בים וצי קרדי ביני time action structure to resolute the "less dancerous" inmates into half-11 11 11 11 As force a source Ed a constant becomes conference TOTAL TO JOS SAT STURES : SOUSE Meen a serie more one to watch with her expressively door "ac ne time appetite and er cant's habit of shackard between state has ng lagging of nothing whatsperer She is the film's only virtue. Worst . t all the secuel energy the arts. palis masty enume and its even nastier story possibilities Oh, well

## REFFERS

Treate the same

1 1.5005 

Barry to Water the s stalking something with a blooded 20, 21 12 11 11 11 11 11 11 11 Commence of the same Vices and the contract of The Control of the Co " Visens Slau . PHE NOMEN 1. 13 water of mon the harmon prints to a w. Armino account time to cast his mame spell. By the way, that's Argento's daughter whose mand sales, so recommendent mile

las . In a Dave Decare



So to a more as holes in the control of the control of a manufacture of a manufacture of the control of the con

# CREEPSHOW

1982 1/0 and George Rometo Drewen hodrepodge of horier symeties done in homes to the old FC comes of the 508. Inspired at roses, the entire film, never adds up to the sum of its parts. The last epsone with LG Marshah battling an army of pariosy release youth American to kroaches is anyuably the next rodized seeming.

## CREEPSHOW 2

**60** 6 1987/89 mrd. Michae Cornick Considering the caliber of falent in volved at the sear I (Romer King Sasabi), this tepid frio of yartior ves gaile drapporiting and fathan the alventure cine sound. Tast of the dones beins it the lines people. The Hitchlek is lisa take cally star to beloome At B. Terreett atter, bargood, or o lik let i styricult o "Lac Iron the Dirkide" but really nothing more. It seems as wir pral verture through It vone

#### CRITIERS

Trans. Hel

Perentally harassed by creatures of adsorts. D. Will, it may not poapout by hither with tool per think trust all that could specify a totured and the could be a seen to see not seen my expectedly dever, must more star my expectedly dever, must the creature to proceed the could be handled to such that the could be to be a seen to be a seen to see a does make you break stride into.

# CRITTERS

98878 s mrd. Mick Girits

This weak rutless sequer end field the line of the eager il, even though use played mostly on triphs and searn unglettly to be low lines one party possible from the first one exhibits, little of the footly of traiting made the first one such a delight.

## CROCODILE

1982/90 or/ L Sompote Sands Crummy Taber days tradel stocodile

Crimmy Therefore used stocoulds are miniative water buffalo in this and icitiony bad. That import About as balantiney not

#### \$\$\$ CF10

1983 94 in J. Lowis Leigner. Can stopholic at the real child with ribin SE Berriel attacks modern will be yourse in a Lorie view dogs the central section of their four stephon Korono.

# CURTAINS Day 1983/90 m/d. John Stryker

has been seen to be a conbrate for the conage for rew place to a decid one by one by a decid in the formation of the formation

#### THE CURSE

⊕⊕ 1987/90 m/d. David Keith

Actor David (FIRESTARTER) Keith in his directorial debut about a farmhouse family, headed by Claude Atkins (to whose character you'd like to administer a shotgun enema), whose water supply becomes contammated. This causes Mom to grow huge welts on her face (which no one seems to notice). Soon the contaminated become homicidal. There is a minimum of blood, but we're talking exploding maggots galore. For a horror film, it's pretty mept; but it offers a fair amount of fun in a Saturday night schlock, campy way. (KG)

# CUT AND RUN

1985/90 m/d: Ruggero Deodato
Michael Berryman (THE HILIS
HAVE EYES) and his flesh-eating.
aboriginal chums engage in a series
of raids on the local jungle cocame
manufacturers. Exciting pre-title
sequence gives way to sluggishly
paced, rather bloodless actioneer,
further marred by a slack ending
From the director of CANNIBAL
HOLOCAUST.

## DAMIEN OMEN II

1978, 109 m/d; Don Taylor

These fiams tend to look much better after witnessing a decade's worth of anemic, unskilled imitators who be consistently fumbled the ball. Further adventures of the now-cena-ed Antichrist, who seans to sense his true destuny while ensconsed at a snooty, apper-echelon Military Academy. As people uncover the truth, they die spectacular deaths as required by the Omen Code. Sold performances by all, especially William Holden and Lee Grant as the paramoid foster params.

# DARIO ARGENTO'S WORLD OF

1986/90 m/d. Michele Soavi

Affectionate, yet thorough documentary on Italy's prime horomenster that includes rarely seen cuts from TENEBRAE, SUSPIRIA, and PHE-NOMENA. Behind-the-scenes shots show Argento as a master of the innovative camera set-up as well as an unrepentant gorehound. Pascinating, loving study is a real treat for horor or affectionados.

## THE DARK

1979/92 m/d: John "Bud" Cardos Writers, nowscasters and cops search Los Angeles for a gant, red-eyed homicidal alien ripper who has been yanking heads off and frymg folks with laser vision. Confusing and un focused, it slowly manages to build up a little suspense before totally

blowing it with a wimped-out ending.

Verdict: Goods Not Delivered.

## DARK AGE

#### 999

1987/90 m/di: Arch Nicholson Myrhre, jumbo-ziezd Australian croco-dile god is captured but as eventually returned to its original habitat by an abongmal croc cult led by Dawd (WALKABOUT, LAST WAVE) Gulpillil. Using JAWS as a model, this surprisingly adept adventure yarn features serviceable creature FX, decent acting, crap editing and gung-ho camera moves that'll make your head apin. Based on a novel.

## THE DARK SIDE OF MIDNIGHT

981'05 1 d Wes Olsen

Little Timmy, cute as a roach, likes to run around the house in his Tor follows 1 the second a built of its a killer at a second Mean vale the second to be second to the second to the

"Detroit Creeper," a double-digit serial distinct with long hair and a bulbous nose who's about as scary as Captum Kangarie. Exitating acting by an ugly cast is accompanied by an obnoxious, minimalist synthesizer score. Gag me.



DAWN OF THE DEAD

19 9:126 m J George Romero Right on the cutting edge of Splatter Fever at the dawn of the decade came Part Two of Romero's zombie trilogy. A long-winded, hyperviolent black comedy featuring notoriously meaty scenes of 'copter crew cuts, mashed and macheted heads, gut rippings and enough of the red stuff to drown the city of Pittsburgh. Some highbrow types see the film as a satirical attack on this country's shallow, materialistic values, consimer greed and shopping mall malaise; while most others simply regard it as the Greatest Zombie Film F er Ma te Tom Savini became a household word. European prints and the domestic non-theatrical

# DAWN OF THE MUMMY

1981/88 m d Armand Weston
Fashion photographers and models
tespass in ancient tombs and
unleash an army of mummers.
Unforgertable scene has newlywed
groom showing off his wife to admuers. only to find the mummer,
greedily violating his princess
Awesome.

## A DAY OF JUDGEMENT

Ų.

1081/d.C.D.H. Reynolds
Southern priest in early 1900's
bemoans townspeuple turning away
from the church en mass and evoke
the Wath of God, which arrives in
the form of a dark: scythe-wielding
death figure who epsodically confronts a cast of greedy, grasping
sinners. Dreary fundamentalist mo
rality tale couldn't scare a threeyear-old. A lifeless curno which
preaches righteous hell-fre and brimstone but inspires only tedium and
dersive laughter. (SB)

## DAY OF THE DEAD

10

1985/102 m J George Romero Misunderstood underappreclated, and released without any fanfare, this third installment of Romero's zombie series remains the most mentally engaging and provoking one of the lot Sure, it's talky as hell, but this time, the characters really have something to say amidst absolutely superlative splatter FX generated by Tom Savini and crew. "Bub," the film's "educated" zombie, is a joy to behold, all suptle number and sublime prosthetics, catalyzed by an endearing performance by Howard Sherman. God bless George Romero

# DEAD AND BURIED



1981/95 m/d. Gary Sherman Slam-bang, hard-core horror, written by Dan O'Bannon, concerns a spri mortician's experiments on the recently deceased Jack Albertson's performance is a real treat. With great, chilling effects work and a morbidly clever and rousing ending

DEADBEAT AT DAWN



DEAD BEAT AT DAWN

1987/80 m/d. Jim Van Bebber Muscular, exciting splatter actioner transcends its gritty, 16mm look and micro budget on the strength of Van Bebber's styllsh, savey direction. Keep an eye on this kid. He also wrote the screenplay, edited the tilm, handled the righteously gory FX and stars as a street gang leader at ampting to rise above his grim and violent surroundings. This one's really down, and dirty, and comes packed with killer fight scenes, splashy bullet hits and nasty kniftings. Hits like a nekboot to the nuts.



DEAD CALM

DEAD CALM

AD CALM

1989 96 d Phillip Nove Ins wamps, spine ets Anes jers, six pense-thriller had the critics hyper ventilating with hyperbole. Fee seemed to care it was actually a thinly-welled, highly predictable potboiler of the usually revided stalkerislash subgenre. So, big deal, this time the psycho is on board an expensive yacht, terrorizing a couple of Upper Cristers on their South Seas vacation. Still plays like a retro-

Upper Crusters on their South Seas vacation. Still plays like a retroretread of your typical bythenumbers knife-kill flick right down to the double-climax ending Fright fluff for wankers dazzled by JAG-GED EDGE or FATAL ATTRAC-TION.

# DEAD HEAT

DEAD HEAT

Ö

1988 86 m. d. Mark Goldblatt The title's half right anyway. Although there's no "heat," there is plenty that's "dead" in this picture, including the witless plot and Joe Piscopo's impersonation of a musclebound zombie petatohead. Stick to the workouts and the beer commercials, bub, you sure ain't funny. An alleged coun zomble buildy cop horror comedy, it's neither exciting, scary, nor funny Its (ninimally) redeeming feature is Steve Johnson's makeup work, especially the butcher shop sequency when the carcasses come back to life Lucky them. The movie never gets that far.



FROM THE DIRECTOR OF "THE FLY COMES A NEW KIND OF THRILLER.

DEAD RINGERS 8 8 8 B



DEAD-TIME STORIES

1985,91 m.d: Nayce & Schenkel

effort to create a CRFEPSHOW-like with a call and I've This is ned a Herr Hills I.A. LAW) who is cursed by a myster, as youd a write apple no seree skin effect, the only piece of blood in the whole film. The second episode, MAN'S BEST FRIEND, is a rather uninteresting TWILIGHT ZONE like episode about a man who dredges up a hound of hell from his subconscious to kill his enemies. Distinguished only by a brief glimpse of the lead actress breasts. Forgettable. The third episode, IRUE BELIEVER features Tom Skernitt (ALIEN, THE

DEAD ZONE) as a stereotypical

symical, disorted cop investigating the suicide of a priest in a supposedly

haunted church. Far too cluttered,

property Just plan owne Overall

for-TV episodes stuck together in an

DEAD ZONE 8881

1984 118 m d David Cronenberg Man wakes from a five year coma and timbs he has extra indinary mental powers ( into ed sospenser .. and nightly rewarden-Christopher Walken's performance is abolite. The rite This film is easth the best Stephen King and

DEADLINE 1953 " m d Mar 1 4 an d Stephen Young is a best selling





Unusually well thought-out film with provider of along, bloom soaced or ears (nothing distanced by the nastiest piece of farm machinery you've ever seen) and one as zyol an ending. Highly recommended.

## DEADLY BLESSING

1981/102 m/d: Wes Craven
Fundamentalist religious sect hassles
former member who has defected.
Uneven thriller nonetheless has a few
mapired scenes with spiders in the
mouth and snakes in the bathtub.
From the director of the notorious
LAST HOUSE ON THE LEFT

## DEADLY EYES

eet 1983/88 m/d: George Cosmatos 1983/88 m/d: George Cosmatos 1983/88 m/d: George Cosmatos 6 m/d: George Cosmatos 6 m/d: George Cosmatos 6 m/d: George Cosmatos 6 m/d: George Geo

#### DEADLY FRIEND

1986/92.m/d: Wes Craven
White kut resurrects dead girl friend
by inserting a computer microchip
into her brain. Apparently, the dead
kid's brain was the only one used to
dream up this stultifying mess. The
only passable 30 seconds of thus film
involve a splashy head smashing by a
basketball. Stick around, though,
the ending of this film must be seen
to be believed.

## THE DEADLY SPAWN

1963 90 m. J. Doug McKe awn I otherastic and inspired amateur effort suffers from uneven effects work and lackluster plotting. At least the monster is awfully original in concept, if not totally effective.

## DEATH ROW DINER

1988 90 ns. Dens. W. d Another exemplary addition to the Why Bother Schoo of Islamaku a They had this exact type of video turd in mind when they invented the fast forward button on your remote Alleged "The comely" with very little of either. Fat guy gets fried in the '40's for a crime he cidr,'t commit and returns y us later to prey on a film crew shooting in the now-abandoned prison where he was executed. Ass-numbing material peopled by no-talent hacks and part-time employees of Camp Video Pathetic

## DEATHROW GAMESHOW

1987/83 m/d: Mark Pino KSIK-TV presents "Live or Die." a gameshow that pives condenne. prisoners one last chance to beat the executioner. Some of the gags are actually pretty funny, including one rather inspired bit with a Mafia boss trying to remain unaroused as a stripper performs the "Dance of the Seven Boners." See, his dick is wired with 50,000 volts; so if he gets firm, he gets fried. Sort of like a poor guy's RUNNING MAN, though the concept grows thresome rapidly. Sem. funny BLUE VELVET parody and some clever sketches under the

#### DEATH SHIP

1980/91 m/d: Alvin Rakoff Wayfarers encounter Nazi torture ship drifting on the high seas. Lots of corpses, but no drama or sense. Missane

#### DEATH VALLEY

1982/90 m/d. Dick Richards Worthless knife-kill picture wasting the talents of a good cast. Weird, of the nachte fame to speld young while while be a country of the

. . Duly could a knowledge strill

## DI ATH WARMED DP p. x 1 9a or n. David Blyth

Australian horror zombie iliulla an In as heat transcendal surgenes In a not street walls of as folks with Lessers exploding brings and a south of will Not had sort a country whose pseudo at film im peals its usually directed by term nal wanpoids.

#### DESP SPACE 886

1055 30 m d. Lted Olen Ray

Misliadure title as all of the section ikes a nee tiele here at 1, ne t mid ve even been your ne, theofroot, too. Hanta space lib crashes to earth and some monsters get out. In this decide's time honored aridi tion all the seas tex look like coasins of Greet's Super Space rup of 220 at d be take likewise. Well worm story is supported by an able cost some

the sales of the sales of in the contradat [1] 31 I I Rayle and le DITT SPACE attrib or of had the thin

# DULPSTARSIN

1989/99 mrd: Sean S. Cusaungham As far is ichor idy not your this one's a serviceable potboiler dati games de combina Prantsones profits on seven talls hardwe and the requisite thrills into a highly wat halve then it is come itly for sellade, parsons up in har monster film, however, it becomes a conkierse. I lone and peace really offers a major payoff to justify the building Deep sit icon heis helpstie the Navy establish at under W. D. Brosst Mo H. Cocced by a prelistore cicature for douter in in idvertent mideat blist (Box. that sounds theidian to Cora inglence keeps the across movem briskly er tuch mit affer na 3 i Glimpse One of the mouster into he last from their the twenty annates chedule's appearance to so everen edited down that a borres reals

Six miles below the surface of the ocean something beyond your imagination will scare the hell out of you.













sal remail. Mas Stastion's care the vicinia supposedly remaied the services of some failth oberators. but you conkrineve teleby the looks of the time. It's sort ella malint ctablike mouster. Lat does little note than use up out of the weet test thrust - tround for a few seconds Cunningham resorts to a reprise of his FRIDAY THE B HI Jouble dwist el nav and you know when? It still works

## DELIRIUM

1985 86 Lt d. Peter Maris Charlie's got a few personal problems see? He suffers from malitima ish war flashbacks. He steals cars. And he's a confirmed sociopath who kills erds cause he can't get it up anymore Just the perfect guy to do a little dirty work for some city fathers who want to clean up the streets. The

vigilante angle, coupled with some paramilitary musings and hints of governmental corruption, are noted. enough topics but cast and crew clearly aren't up to the challenge. Unexciting gun battle follows Charlie gets shot Ind ciedits There. now you don't have to see it.

#### THE DEMON

1983/90 m/d: P. Rubens Army psychic is called upon to unravel a series of vicious slashings. The psychic is Cameron Mitchell. Does that give you a clue to this one's merit? Totally forgettable

## DEMON OF PARADISE

287 87 m/d Cirio H Santago Weak, wimpy and totally derivative Hawaiian CREATURE FROM THE BLACK LAGOON proppings from the director of the equally uninspired V AMPIRE HOOKERS and LOUALL ZER 2000 Akoa, a bristly, dog faced, scaly humanoid with a saur, an

id is de ribed a a little to brudam i tie li is. As h ness is al paten between in the and say tempter (th) what the typically stagical paleonta gy rid Darwinism that passes for scence it cousts movies at the one Consistent, liferess til i making by the numbers IV move style without a second of originality or inspiration to cisrupt the for tall

#### DEMON RAGI.

XI. 1982 9.) in d. James Polakof

Mysterious ethnic type with severely trit aned be ud and mercing eves appears in the visions of a heavychested horny, hot tub housewife who believes slie is being possessed by satanic forces. It's ultimately too silly to be affective but Jama Wood proves slie's not the largest upples now appearing in contemporary horror cinema

## DEMONOID

1982/85 m/d: A. Zacharias A severed hand holds an ancient curse ir, this inept, flatulent, occult non thriller Sumanthy Eggar is ridiculous she should stick to genre roles like the mutant fetuslicker she played so effectively in THE BROOD

#### DEMONS 2000

1986/89 m/c. Lamberte Bavn Film goers at a mysterious premiere for a new horror film are infected by a zombie virus and run amok. Simple oure bones places opelled along by in evertineirs up ratingeof violent, gruesomely explicit FX scenes. A slam-bang gorefest, punctuated by a rowdy, heavy metal so udtrack. Probled by Italian sore ner tra Darry Are 1 5



# DEMONS 2

1987 88 m 1 Lambert, Bava

A the sould in seques in her ck'n to a lorger in a the same producer direction responsible for the mond DEMONS (No) Data Argert including Lamberty Baye? Also

abound are in couple of DEMONS, and and the same makeup effects team of Sergio Strucett, and R samo Prestopan, who works here to ap 11 the standards of the establishment of the team of t

ters could as well to though he secal is if it slopes and siles is tions and afternal narrative look at the first tilar, it's sail as entire mine rolleresister rade until the al ordous timale. The story meshes the DEMONS premise with elements and setmeres lifted from Cronen be as THEN CAME FROM WITHIN and VIDEODROMI Tenants it a statale, high security again nent comnlex are shown tuning into a TV "cocumentary" The program they warch shows four young researchers. who enter the mirs. I the city devis tated by he dentons of the fast film. in seach of evidence indicating the cause of the infestation. Out of all the pregram's viewers, it is high strong national Sally thid no from he own buthday party) whose television unleaslies the ensuing, horrors. As she watches the Jeseatch ers a admitally awaker one of the denions, which kills them, then tems o look out of the screen indensing Ir must into Sally's apartment. She is infected and becomes a demon, trashing her birthday party and infecting others be a her head riexpirally solits open politin? gallons of infectious, highly acidic (à la ALIENS) demon blood through the Teornie and spleasing the coatarion to the downstatis terants Soon the building it till at blood busty de unis who relentlessis hund down the dw nebus; no ober of teran's who remain minar with particular focus on a voung couple who are expecting their trist charl-As with the organit, everything takes a back seat to splashy maybem and exhibitation, violent action that gives the film its amplistic simple randed drive. The up a the choppy pixtaposition of y uplue horors will laughable nonsense takes its toll, June of Beye keeps the tilpic lively apit wheta de and de unitere is It it nighter asloy sixid

#### DI MONS 3

1988/d Lamberto Baya.

Don's even out tiple, wait true this piece of sha. The story of mix this piece of sha. The story of mix the resonance of shall be sooned as a castle and a about as worled as castle and a should as worled as the shall be sha

his citeer right down the slicer. He

even a ps. off. Arcenta's INTERNO

with an analegyater coon section of

## DEMONWARP

H

\*

1988 93 pt d. Liange Alston. From the proling and ar attentional of John (GHODFIES, TROFT FRIDAY THE 13TH, PART VID Burchler comes this right rumbin, diendral story about Bretoot cier titles bein, controlled by aliens What a concept! The shaggy beasts are really a and ractant steroid fed Ghouses in tradit was and they'd better watch out cause good of boy George Kentecy and it as of for rettables are after Len asses! They draw way too much of the creature too soon me things only go worse, climaxing in a frightfully bad confrontation with a painfully bogus trash can nonster if en and his nintons. Really our here, man

#### THE DEVIL



981 a Carry ben Cheb.
Feel like a change of pace from the same old shad o mu int. For zondor nu you've seen to for Le past lew amounts? Well then we've seen in the thing for you. This Chinese hor which Espenies with Le usual description arts or the astronger as the market of the same arts or the astronger as the market of the same arts or the same as the market of the same arts or the same as the market of the same as the market of the same as th

brates the spewing I ston brights.

and reptile, worm, and insect life to a most alarming degree. No fancy ass special effects, prosthetics, or dummy head, erther. A cast of eager Oriental goorballs stuff their mouths with real, live, wraggling snakes, sels, centipedes, worms, and maggots and barf them up on cue. It's really quite incredible and, believe me, you've never seen anything like this puppy The film itself is a hootin' stukeroo, but deserves to be seen for its geek value alone.

## DEVIL FISH

1984/90 m.d. Lamberto Bava
Pedestnam potboiler slavashly rips
into JAWS territory as clandestine
military experiment unleashes a
marine monster who starts munching
the locals. The creature is described
at one point as "a prehistoric, tentacled white shark with a dolphin's
mtelligence." To others, it appears
as a scaly, toothy air-bag bogosify
with the brain of a chillunahua and
the shock appeal of the Cookie
Monster. Mario, speak to your boy,
willva?

## THE DEVONSVILLE TERROR

1983/82 m/d Ulh Lomnel
New school teacher, suspected of
witchcraft, becomes visibly shaken
when townspeople want to reenact
a witch burning that took place in
Devonsville some 200 years ago.
Okay thriller, though completely
bereft of any of the zamy, colorfully
gruesome killings which made
Lommell's THE BOOGEY MAN such
a keen treat

## DOCTOR AND THE DEVILS

1985/93 m/d. Freddie Francis A couple of creeps supply clandestire medical experimenter with bodies that seem to be getting fresher and fresher, until the doctor

discovers what we've known all along...they've klimp people! Metic ulous period piece, drenched in atmosphere and ambiance, is based on the true case of Burke and Hare, but so what? In sore need of dramatic punch, it seems way too pedantic and bourgeois to quicken a gorehound's pulse, despife the potentially unsavory subject matter.

## DOCTOR BUTCHER, M.D.

1982/81 m/d. Frank Martin Undiscriminating gorehounds will love the brain transplants, cannibalism, zombies, eve-gougings and disembowelments; but all others will only see a poorly dubbed, ridiculous import item with absolutely no redeeming values. If you're the former, make sure you see this one, if you're the latter, rent MY DINNER WITH ANDRE instead.

## DOLLS

1987/17 m/d. Stuart Gordon Enchanting, fanciful, though lightweight offering from proven genethoroughbred Stuart (RE-AsIMA-TOR) Gordon, whose previous work had both audiences and entica ravang to the rafters. A motley assortment of mostly disagreeable types gistranded at a haunted dollmater's house and soon face the fury of the lill fuckers in some splendially animated attack sequences. Good looking film, capably directed and seted though, somehow, just a little too..ee.\_nice.y\*/know?

# DON'T ANSWER THE PHONE!

1980/95 m/d Robert Hammer Fat, sweaty, weight-lifting psycho pig strangles women in this reprehen sible, dull-witted waste of time. Yeh, sure, I saw it, but that's my job



DON'T GO IN THE HOUSE

1980/90 m/d | Lseph Hlison Sorrid, uncomforably salidic film has wendly bent marra's say luring guls to his scel pracled playroom, where he binns them alive with a

then the section is all the section many Line but it in one ands well relaid preventable that is that delevate some really creaty

#### DON'T GO IN THE WOODS ALONE

1981,58 m/d. James B v in Ferrible

A inincless, careless shouldy little all n with a very fined theme a kille in the work's feen area campers. You know the rost Simply thysical

# DORM THAT DRIPPED BLOOD

198 2/90 m/d. let. Obrow Micro budgeted and pendent feature is painfully routine antil the dimax Through a few snoden, sett uns in the plot the real killer sets away willing disposit of the only evidence right ii, from of the unsus perting cons. Don't expect mu u and you won't be disappointed AKA PRANKS

# DRACHLA'S LAST RIFLS

1980/88 m/d. Dominic Paris Baleing vampre works as mortician named Alicard in this sometimes enterturing, mostly inept, blood-Lor funks. suckine update contemporary vampue staff by ZOLIAN, HOUND OF DRACULA

#### DRIAMANIAC

1986 90 m/d. D. se DeCoteau A dick-biting, slutty succubus infects state sorouty sales and fint rits during a dapte party populated by the khils of deserving victims who act dirink, land, car high between Lightweight direct-to-video

slasher does include a good, squishy ski pale-to-the eyeball scene, a nifty drilling and decapitation by a couple of Imperie dan bitt bo well fing a

three foot long Black and Decker. A sort of twist ending gets thrown in, too. Use your fast forward button

## DRF AMSCAPE

1984/99 m/d: Joseph Ruben Scientists discover ways to enter a person's dreams and CIA heavies want to use the technique for a nefarious purpose. Great cast, dazzling effects, very solid imaginative effort.

## DRESSED TO KILL

1980/105 m/d: Brian De Palma Stylish, highly-charged, erotic thriller has amiable hooker and teenager doing some amateur sleuthing to find the murderer of the boy's mother. An obvious tribute to Hitcheock, with loads of suspense and a couple of heart-stopping scares. Has one of those awfully familiar "Gee, 1 must have dream tt' endings, though.

## THE DRILLER KILLER

1979/85 m/d: Abel Ferrara Glib, intense surrealist painter (played by director Ferrara) falls apart soon after his girlfriend dumps him, his agent rejects his latest work and a punk rock band moves in next door. Can't really blame the guy. He eventually finds genuine artistic release drilling derelicts on Skid Row A minimalist cult item, though Ferrara exhibits a distinctive directorial flair. His next film, the inspired revenge pothoiler MS. 45, is a terrific object lesson in exploitation filmmaking.

#### EATEN ALIVE BY THE CANNIBALS (aka EMERALD JUNGLE)

1980/90 m/d: Umberto Lenzi The director of the notorious MAKE

THEM DIE SLOWLY returns to cannuble country and delivers this sad tale about a New Gunna purification sect who believe "pain unites man with the Parth" (huh!) Blowdset deaths, dildos dripping with cobravenom, animal mutulation, machet mastectorness, pents whacking, and plenty of topless cannibal babes. Yep, it's all here, including footage ripped off from Deodato's JUNGLE HOLOCAUST. Film climaxes with a ritual cult suicide by venomous cobra Kool-Aid. Sadistre, unpleasant, and just plain stupid.

# ENDANGERED SPECIES

1982/97 m/d: Alan Rudolph The definitive screen treatment of the cattle mutilation phenomenon to date. This film takes itself too seriously, but it's still effectively entertaining and exciting at times. Contains the obligatory oddbail romance between big city cop and lady shertiff from Podunkville.

# THE ENTITY

1983/119 m/d. Sidney Fune
Unseen force fondles
Barbara
Hershey to the sinbelef of parapsychology researchers and ourselves
in this pseudo-sertous film supposedly based on actual events. Terminally
lame, but well thought of by most
by league movie wags
performance is unusually good for
this manner of genre film.

## ETERNAL EVIL

1985/d: George Mihalka
Be warred before even contemplating watching this one that, aside
from a couple of gunshots, it's
manly made for TV material. When
Paul Sharpe (Winston Reker) has his
psychiatria and father in aw de if
suspection heart attack, in actual
fact they are kited by an sista pro-

national Let take a two modellia Luter the obligatory hardbotled conwith it con mind to sen ourn non-A to try on leader the navate A And from their on in things as Calittle hard to follow...to say the least Seword a more characters and subplot, drop in and out without doing crything other the confusing the The Juliu has too many Da Lite continuos eletholes aral mudaret dito to be talk engaging and it has the install lef's set up for a seone that never appear or ding. Water a recorded. The Love Bo C. in feac-((.R)

#### THE EVIL DEAD 2000

1983 \$5 or d: Sam Rama:

Outrageously graphic roller coaster ride through hou is neaven has just about every effect you'd ever would to see. Clever, scary, and in some sequences, su july exhipating. Defiintely the standout hor or effort of recent years EVII DLAD 2



#### FVIL DEAD 2 9000

1957/81 med Sam R mmt Inciembly exciting demon thrifler that's not so much a scope, but a atchaly measured a tilled remake of the original Stiff, the dazzfingly I VILSPEAK inventive concer work breakings. paring and map deruic LX work [181/12] prof for Wester

stuarl tut a some down the conso its a will bert, but a non-the character. If act o a if he first alloys was never even produ

## EVILS OF THE NIGHT

198 76 m - Mardi Rustimi

Let' see now lift is in blue work shirts and ski masks with laser hims mis sed, out oversexed teen igers for experiments in in creased life expectancy. Newmar still tooks great in a mini skir, though Neville Brand looks to have suffered some kind of dendifiting heal inputy sace LATEN ALIVI From the promiser of same Should've thrown 'on all to the crocs before they had a chance to produce to produced mea. Shot enturely in so moone's ginage for less O m \$ 300

#### LVII SPAWN

1987/90 m/d: Ken J. Hall

A bunch of Fred Olen Ray's buddies eof Dzether (m. bidin) Ray alumnas John Canadine) on weekents presumplify and diot this cheapack. salks and theat to breasts list than care again features the towering fwin tilints of Boblee (MAUSOLLUM) Bresee BB is an a full to svic oneen seek ne to re-energize herself with injections of an experimental drug, only to turn into mother cherry FX speciale at meht when the piace wears off. A few lively gore effects penicularly Istrict you from the digni and the realine it's an hant em r - seven boot oak acre. It rubb i assect with eighteen mele talons that's not t-o-o scary. For impletist, who need to see every thing with 'I vil in the title.

## 000

can't tilde the fact that some pretty. Military a hoof next makes connec-



tion with satanic forces through a computer program Killer pigs, decapitations, wanton distruction of military property, levitations and groovy opticals make this good, trashy fun-on-a-budget.

## EXPLORERS

OO IN THE PROPERTY OF THE PROP

985/109 m/d: Joe Dante
A spectacular dud from one of the
genre's most consistent directors.
Precocious, adorable kids build their
own spaceship, blast off from their
backyard; and meet some green
rubber, wise-assed alien bimbos.
The final shot, with our kid heroes
lying through the clouds on wires,
is enough to make you barf. Too
bad. Dante has always been one of
my personal favorites but this film
is way off mark.

## THE EXTERMINATOR

1980/101 m/d James Glickenhaus

Vietnam vet loses it when punks attack and mam his best friend. Much better than DEATH WISH and benefits greatly from confident direction and underplayed lead by Robert Ginty. Exciting effects, good production, value.

## EXTERMINATOR 2

5054/88 co # Mark Buntzman

1904 183 o d Mark Buntzman Prediscable, but exciting and colorful sequel with Robert Ginty returning to clean up the streets with an ammored garbage truck and an industrial strength flame thrower. Datested with an offinanded flair, filled with great stunts, explosions. crashes and lots of aberrant, anti-social behavior.

## EYES OF A STRANGER

1981/85 m/d Ken Weiderhorn Mild, relatively bloodless thriller has heavy-breather stalking a TV newswoman. She eventually turns the the shower door with a bullet hole (courtes) of Tom Savini) in his steel. Reasonably suspenseful

#### EYES OF FIRE

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1 1st . Her Citare

Missouri filmmaker Avery Crouse has a plot that could best be described as THE EVIL DEAD meets THE WIL-DERNESS FAMILY. The story takes place circa 1750 as a small band of American settlers (led by an adulterous Hawthornesque minister) set up homesteading in a valley haunted by a malevolent Indian nature demon. The demon effects are quite good, though these alternate with some chinizy, blazing video mattes that betray the film's low budget. However, the flick, on the whole, is undone by its incomprehensibility, its too leisurely pacing. perfunction acting and ghosts so out of the obligatory Indian burial ground featured prominently throughout.

# THE EYES OF LAURA MARS

1978/103 m/d: Irvin Kershnet Hot-shot fashion photographet (Faye Danaway) besins to see her colleagues being murdered through the eyes of the psychokiller. Fast speed, sinky fan with loads of naughty gald displaying the latest in bonet-inducing lingerie. Slick, histophilips from the director of THE EMPIRE STRIKES BACK. From a story by John Carpenter.

## FADE TO BLACK

1980'100 m d Vernon Zimmerman Nervous, nebbish movie buff dresses

up like Hopalong Cassidy. Dracula and the Mark at the National Cassidy. Dracula of the Mark at the Charles of Garrage of the Chinese Theater (in a scene lifted right out of WHITE HEAT). Lots of frequently inspire, moste that and an involving performance as Dennis Christopher. Linda Kerridge is the Marifum Monroe look alike.

#### FATAL PULSE

\*\*

ыĬ 1988 90 m J Anthony Christopher This witless, generic sorority slasher film helps illustrate why a ridiculously over-mined subcente has been screaming for extinction since the early '50's Black el wed heavy breather snuffs airheads who are majoring in shaleboarding, trampolining, aerobics and Bimbospeak, All girls required to get naked before beine killed. Many die but no one moves out. Stupid cops, obnoxious characters and risible dialog. Also features first known throat slitting by record album and co-stars a guy who looks like Martin Sheen after a major head trauma. PLKF plaws head namsters

# FEAR NO EVIL

Č.

1981 90 m.d Frank Lalogga Rather exceptional debut move for Laloggia, who wrote, produced, directed and scored the music for this very embitious. contemporary tale of archangels and demonstant battling for a reincarnated Lucifer to regam power. Sincerely acted, splendidly photographed. A real suppose.

#### FIFTH FLOOR



1983,90 m.d. Howard Avedis Drugged disco waitress has her civil rights violated in a mental asylum. Not so did enough it's exploitation cine,na with the claws removed

## THE FENAL CONFLICT

. vx 1 108 m o Graham Baker Wimpy antichmactic conclusion to the OMEN trange. At vone expecting a real appeals pie, the end of the world or archanges and demons pattang in the skies over New York had best stay home. A real letdown.

## FINAL EXAM

H 1381 9.) m. J. Jim Huston If the genre can be thought of for just a moment in anatomical terms, this would be the sphincter. This one also blows dead dogs. Nuff

## FINAL TERROR taka CAMPSITE MASSACRE)

1981/82 m/d: Andrew Davis Middling little thriller will probably only be remembered because megastars-to-be Darryl Hannah and Rachel Ward were given their first "starring roles," Has some creepy moments, but nothing much to distinguish it from the rest of the "also rans." Given only a spotty release during the glut of similarly-themed slashers dumped on us all in the early '80's.

## FIRESTARTER

1984/115 m/d: Mark Lester Little girl can start fires with her mind as a result of drug experiments conducted on her parents Great cast, spectacular effects, yet curi-

ously hollow and uninvolving.

H 1988/90 m/d: Wally Koz Blame the whole Koz, family for this shot-on-video shitheap, they wrote produced and (mis) directed it all by themselves. The title refers five couples every five years, though to see any vast unprovement over the

methicks as an psakes ake c ter he to the production budget Hyperen up bad acting by their de and family alike with inintentional lalarity frequently supplied by a simply ludeous seriot. Plents of plood and lots of agly taked people but just watch the last two or three minutes if you have to. All the

## FLOWERS IN THE ATTIC

1987/95 m/d. Jeffrey Bloom Whatever dubious Grocery Store Gothic charge in the late V. C. Andrews' best-selling Doppelganger family saga may have had (with its themes of incestious relationships. infanticide, and a confined harrowing childhood) has been neatly quashed by inept filmmakers committing one of the genre's cardinal sins: making a movie from exploitative material and refusing to exploit those angles. The launderized result is now about as sordid as a Hallmark greeting card. Jeffrey (BLOOD BEACH) Bloom's directing and scripting are leaden and flat on both accounts and never allow the film to at least provide a queasy ride through the dementia genre. Lots of static shots and Movie-of-the-Week melodrama don't help either. There are a few poignant moments (such as when the kids are creating their own fantasyland in the upstairs attic) and some stately locations, but they don't add up.

#### THE FLY 885

1986/100 m/d: David Cronenberg You can tell right away that this one is trying mightily to be an "important" genre offenng. It's got a "meaningful" relationship and all sorts of bloated philosophizing to some serry-assed psycho wno kills entwined throughout, though I failed in m gev and anaxaming nigrad. De pite lein ar afterpentat gree monger, your reviewer thought the film overdosed on spectacularly flashy, hi-tech special effects tricks. What the fuck do I know-Chris Walss and crew won an Academy Award for best makeup. This is probably the only less than-adoring review you'll ever read. So sue me.

THE FLY II

1989/93 m/d: Chris Walas H-e-e-l-l-p m-e-e! How can a seque! to a remake be only Part 2? What about RETURN OF THE FLY and CURSE OF THE FLY? I guess it's the new math. Academy Award winning FX maestro Chris Walas makes his directorial debut here. turning in a serviceable performance in what is, essentially, a retread of the previous film. This time it's Seth Brindle's sor, who plays transporter roulette as he attempts to time to terminate his own metamorphosis. Dazzling, state-of-the-art FX still don't obscure the fact that precious little new material is uncovered though Walas does manage a few surprises before succumbing to a rather typical bug-on-the-loose scenario during the last reel. Though the film ends with a satisfying, lipsmacking bit of poetic justice, the creature's final transformation resembles a skinned bear in pizza sauce.

#### THE FOG

1840 54 m.u. John Carpenter
M. ss. disat story with choses. As telegraphed murders and a desperate chose erdure apparently tacked on a distribution by T. Epera operation of the company o

#### FORBIDDEN WORLD

1983 de m. G. Alen Heleman Cheap, eggerante sets, elezay sex, grataria de de mentre de la compania de la forma carting dere di accesso superior cheap thills. Denvative, recuperty anspured an I paller with space scenes from BATTLE BEYOND THE STARS, this sticky little mother still manages to deliver more than its where of space que an in-

shape shifting. I liked it better than

# FORCED ENTRY (aka THE LAST VICTIM)

ALIEN, so there!

1982/83 m/d: Jim Sotos Kıller rapist stalks Ianya Roberts in this uneventful thriller from the director of the equally putrid SWEET SIXTEEN. Go to bed early instead.

## THE FOREST

1983 90 m.d D.r. Jones
Way below-par slasher fare will, no
doubt, be remembered as the introductory vehicle for one Corky Pigeon.
That's two birds in the nest thenof' Corkeroo and this turkey-bound
to infuriate even Campsite Massacre
Completists. A ghost-like family
preys on Luckey common who
spend loans I tume bisks. Assacra
through forests at night and climbing
on rocks. Mac of the film, see
all ky. d. of the film, see
any on People at the page that
Mom, Pop and the kods were really
we stil Really ling, or epical

#### FOREVER EVIL

1967, 1', m.d. R ger Fuon
If you can keep yourself from
laughing out loud, there's a thrill or
two to be had from this ambitiously
weird, kinky little entry. An inven-

tor invites his BIG CHILL buddies over for a party weekend at his seconded between the his second to be a second to

#### FORTRESS

1985/89 m/d: Arch Nicholson

Rachel Ward stars as an Outback teacher who is kidnapped along with her students by louts wearing Father X-Mas and animal masks. Dumped into a cave for safe keeping, they escape and trigger a vicious cat-andmouse struggle that ends with a queasy EC comics twist in the final shot. Arch Nicholson's flat, unima ginative direction fails to realize the potential of Everett De Roche's (RAZORBACK, PATRICK, HARLE-OUIN/DARK FORCES) script; but there's no denving the edge the violence carries due to the vulnerability and innocence of the younger children in the cast, which the climax naturally exploits in a LORD OF THE FLIES THE COWBOYSinspired finale and ghoulish ending. (SB)

#### FREEWAY

900

1988 91 m d Francis Decar Radio taiksh.ow host (comedian Richard Beltzer) starts yapping with a bible-thumping, psycho priest (Billy Drago, THI UNTOUCHI-ABLIS' Frank Nith) who's neen blowing away heathens in the LA hughways in a one-man holy war

against the infidels of the inner city flip fanks, and ne more, he super singly that supersect, in true supersect, in the supersect, in the supersect supersection of the supersection of

# FRIDAY THE 13"

FRIDAY THE 13TH



1980/95 m J. Sean Cunningham Landmark summer camp slasher is empty-headed, but fast paced and graphic. Imaginative murders set the standard for the tenkill sub genre. With an absolutely smashing climax and great effects work by Tom Savini.

## FRIDAY THE 13TH II



1981/87 m/d. Steve Miner Heavily cut by censors, this sequel is definitely one of the weakest of the lot. Its production values reflect the major studio financing; but the story and characters display a tremendous disdain for their audience. An infuriating and cliché-ridden waste of time.

## FRIDAY THE 13TH III

3-D



1983/96 m/d Steve Miner Jason dies. No..no..he's back. He kills agan in his high fashion nou veau hockey mask, and the for suce at the end with a broken neck and an axe in the lace When Groove 3 D effects and outstanding dimensional souvernit posters sold in theater lobbies. I bought one, I'm not proud

#### FRIDAY THE 13TH. THE FINAL CHAPTER **666**

1984 91 m d Joseph Zito

Lots more of the same old stuff. I briefly entertained thoughts that deft handling, some humor and maybe a little self parody might be in order but, nope, the body count reigns supreme. Get those teens in thereundressed and murdered-as fast as possible. Disappointing except for Savini's exemplary effects work. Try not to squirm when the machete peels off a huge slice of Jason's head Oos

#### FRIDAY THE 13TH V: A NEW BEGINNING

1985/102 m/d: Danny Steinmann Jason takes a sabbatical and a designated hitter is called up to continue the camage. Tommy Jarvis is convinced he killed our Sultan of Slaughter vet all around him lots of folks are still bitin' the blade. Okav entry in the series, blows it by having the relatively bloodless murders happen OFF screen. The foulmouthed, bitchy old woman and her fat-assed biker kid are really the "highlights" of this painfully routine outing.

#### FRIDAY THE 13TH VI: JASON LIVES!

88 1986/87 m.d: Tom McLoughlin Starts out like gangbusters when Jason is resurrected during an electrifying gravevard sequence, but rapidly goes nowhere as almost all the signature killings happen OFF screen. Tommy Jarvis even tries to drown Jason with a big rock and chain. Directed by the bloodless and wimpy hand of the guy who did ONE DARK NIGHT. McLaughlin's next film is his dream project-DATE was popular with critics and fans WITH AN ANGEL. Puke

#### FRIDAY THE 13TH, PART VII THE NEW BLOOD

1988/92 m/d John Buechler So what's the guy responsible for such genre flotsam as GHOULIES. TROLL. DUNGEONMASTER and other assorted Empire trash nrx doing behind the camera? Trashing an established horror myth and making a mockery out of the genre for starters. Ridiculous story has Jason battling a telekenetic halfwit who kicks his ass. That is, until the kid's long-lead drowned dad pops up out of Crystal Lake and takes over. Jaw-dropping incompetence at every turn and the sornest, most pathetic excuse for an ending ever conceived. Very little blood, too; the murders are mostly off screen and the FX are practically nonexistent. Blows Dead Ghoultes In Hell

## FRIGHTMARE

1982/84 m/d · Norman T. Vane A horror film society kidnaps the body of a recently deceased star and become victums of a clever and vengeful plot from beyond the grave. Not - very - bloody and rather restrained, but quite likeable.

#### FRIGHT NIGHT

988 1985 105 m d Tom Holland

Zesty and titillating mainstream effort is loads of fun. Plenty of flashy, hi-tech opticals and topnotch makeup work show that even simple, phyions plots can still be effective if directed with enough smarts. Horror film hast Roddy McDowall helps likeable teens destroy a sauve, bloodsucking bachelor nipster who has moved in next door. Major studio effort showed considerable box office muscle and alike



#### FROM BEYOND 用用用

1986/85 m/d. Stuar Gordon Scientist uses machine to stimulate the pineal gland, enabling him to "see" into other parallel universes populated by an extremely weird assortment of creatures. Gordon's follow-up to his impeccable masterpiece, RE-ANIMATOR, contains much of the same irreverent humor. manic energy, and bizarre sexual scenes; but, somehow, it fails to recapture the magic of his debut film, Nonetheless, 1t's still supremely satisfying and miles ahead of its competition Generously Loaded with plenty of jaw-dropping FX work.

#### FROZEN TERROR (aka MACABRO) 888

1980 51 m d. Lamberto Bava Mario's son is in fine form here with this stylish, atmospheric tale about a woman who keeps her lover's head in the fridge She likes to dress sexy and take it to bed with her until her daughter finds out and spoils every-Leisurely paped and rela tively bloodess, though Lambers more than makes up for that with DEMONS (1986)

## FUNERAL HOME

88 1980,93 m d William Fraet Timid, familiar yarn heavy on atmosphere and light on scares. A woman, residing in a converted funeral home, has a deep, dark sec-The denouement is strictly knee-jerk horror delivered with no surprise at all. Another PG horror

## THE FUNHOUSE

1981,96 m.d. Tope Hooper Nifty monster-in-the-carny film starts off slowly, but ends with frenetic intensity. Superior creature makeup by Rick Baker and Craig Reardon Lots of style, great cinematography.

#### THE FURY 用意意

19787, 18 m d Brian DePalma

Cool, sexy, psychokanetic this er features an all-star cast and the best explosing being age of its time. Evil agents want to exploit two teenaged telepaths as veins thisb, unfices gush, Fiona Lewis spins n splats and Tihn Cassavettes soes to hell in a hardnasket. The chunks slo-ma body bangang during the flon's meaty climax is alone worth the price

FITTIREKILI.

1 184 83 m d Ronald Moore

Street mutants kill hazing frat boys ir this crushingly disappointing film that reteams the stars of THE TEXAS CHAINSAW MASSACRE Ed Neal and Marilyn Burns. It's a dark, casually paced and nearly goreless outing peopled with wisecracking cretins who don't do much but drive their cars around and talk tough. Oddly enough, most of the murders are quick kills that hannen off screen or in the dark. You figure it out.

F/X -

1986/106 m/d: Robert Mandel

What could have been a terribly interesting behind-the-scenes look at the art of special effects in movie making rapidly turns into a rather ordinary chase/suspense thriller after an effects man is hired to "fake" the assassination of a Mafia chieftain who's being held by the Feds Lots of double and triple crossing at every turn. After awhile, you tire of trying to outguess the preposterously convoluted plotline. Plenty of cool looking props lying around in the guy's studio, though, including monsters, corpses, body parts, etc.

GALAXY OF TERROR (aka MINDWARP, PLANET OF HORRORS)

1981/80 m/J Bruce Clark Cheapo ALIEN rip-off has lots of talking and walking around in subterranean caverns until Erin Moran of "Happy Days" gets sucked into oblivion by the bloodthirsty monster. Not much fun, really.

THE GATE

1987 8' red I por Takes Topid little creature feature in vergets too scall, i.e in the pre-pubescent hinks of its dorky co-stars. Cute kids find gateway to Demonsville in their backyard and get chased by both big and little monsters. Golly. The creature FX are pretty cool, but those kids! P-too-lee!!

GATES OF HELL

1983/93 m/d: Lucio Fulci

A priest hangs himself and the dead rise in this plodding zombie film; but you won't care cause there are two or three show-stopping effects including a power drill through the brain and a girl barfing up her entire intestinal tract. Subtle, atmospheric horror in the Lucio Fulci tradition.

GHOST STORY

1981/1.0 m/d John Irvin This tame, predictable film is just about as feeble as the ancient chowderheads starring in it. College chums inadvertently cause the death of one of their sweethearts and she returns for vengeance decades later. Briefly glimpsed effects are by Dick

# CHOST TOWN

GHOST TOWN

BBB. 1988 85 m d. Richard Governor Deputy Langley has problems. One minute he's out in the desert looking for a missing girl, the next he's being town from evic ifter his car sportaneously combusts in a mysterious tashin i. He soon finds himself in a strange and illusory town, where the maabaaa ts appear ar d disappear. It be one apparent to Langley that he rais Jestray n undead paycho called Devlin if he's to let this



GATES OF HELL

Western ghost town rest in peace and save the girl, whom Devlin has appropriated because of her resemblance to a singer he once knew (and killed). This film is a perfect piece of entertainment, unusually compelling for an Empire release, and it does have a fairly open ending that does not necessarily signal the need for a sequel. There's a fair amount of gore and black humour and the performances are uniformly fine Pity you hadn't started making this sort of stuff earlier, Band. Aw well, (GR) tough shit.

#### **GHOULIES**

1984/84 m/d: Luca Bercovict
The posters for this bargain basement GRUMLINS rip off showed a grinning green rubber ghoutie emerging from a toilet bowl. The movie itself never even gets that far. From Empire Pictures, 'astch.

## GIRLS SCHOOL SCREAMERS

1985,85 m/d John P Finegan Never quite enjoyed scenarios in volving Catholic school girls and haunted houses, how 'bout you? This limp, wimpering loser is in grieyous danger of Mortal Sin.

#### GODZILLA



1985/91 m/d Hashumoto and Kuct Major, though predictable, disappointment that doesn't even begin to improve upon the modest, black and-white 1958 original, despite a much ballyhoed computer controlled monster. Some of the attempts at humor and self parody are painful and the monster FX are as bogus as all get out. They really BLFW IT.

## GOODNIGHT, GOD BLESS



1957 90 m d- folm fyres Stuffended uses shows promise in the first five minutes when a hollow speed pures, knites some guls an speed pures, knites one guls an speed pures, knites one guls and speed pure shape of the speed ground. I show the knit speed ground and the speed pure shape cap for times an irritating comovours surfations, terminal processing safe safe safe

plots and inept, cardboard characters The manual ties in the woman and gives her a really scary haircut. I

## GOREMET ZOMBIE CHEF FROM d

1986/90 m/d. Don Swan No offense meant to the filmmakers. Goza (Theo Depauy), a priest of "the Holy Order of the Righteous Brother bood," is accused of treachery back in 1386 and cursed with living death sustained by the consumption later, the brotherhood and their High Priestess turn up at the Goza Deli and Beach Club to put an end to Goza's nasty ways by super gluing his lips together and nailing his feet to the floor until he starves to death. Producer/director Swan has nothing but contempt for the story, the film. the genre, and the audience. So fuck (SB)

## GRADUATION DAY

1981/90 m/d: Herb Freed

Killer stalks members of high school track team after girl dies during race. Pretty ordinary, boosted slightly by a few good effects and a nifty ending. Watch closely for scream sweetheart Linnea Quigley as one of the stalkees.

## GRAVEYARD DISTURBANCE

1987/ d: Lamberto Bava "From the director who brought you DEMONS!," the box proudly proclaims. Shit-on-toast, yeah! Lambernew film out! Then you take it should have warned you The plot, a. we shell ofe (at old tall ack

for tommaking a district subs. Five unlikeable teenagers shoplift from a supermarket and crash their van out in the woods whilst being chased by the police. They find a ruined castle (very much like the one the patrons of the cinema in DEMONS are watching in their film) and a tavern. There they all bet they can't stay the night in a tomb below, but if they do, they win a vast treasure. The teens take the bet (of course) and spend the night being chased around by some ckay-looking zombies (one of whom even wears a KISS T-shirt) until they escape and are finally arrested by the police. That's it. From the director of the ultra-violent DEMONS and DEMONS 2. this film is a real let down. Not one drop of blood is spilled! The only piece of violence in this film is a bloodless stabbing! A goreless

#### GREMIINS ....

1984/111 m/d: Joe Dante

Father gives son a cute, furry creature for Christmas and all hell breaks loose in this savagely funny. scary and magnificently entertaining effort. Director Dante infuses this film with enough wit, enthisiasm and magic to fill three or four films. A supremely enjoyable experience.

#### HALLOWEEN ....

1978 33 m d John Carpenter Wrenchinely suspenseful dasher that served as THE blueprint for Teenkill Terror for the following decade. Slick, frisky and propelled by Carpenters muscular tire, Limil style and haunting score, this hugely successful independent film triumphs will the slimmest of premises and proves, again and again, that bareknuckles horror has a revered place





#### HALLOWEEN II

.981.97 in d. Rick Rosenthal

Land pandering and ridiculously plotted, this eyesore wears out is wel, ome right away. The "Shape" continues to menace a hospitalized Lone Le Critis but it's the aidi ence who gets stuck with this mess Dreadful and mean sorried

#### HALLOWELN III. SEASON OF THE WITCH 商商店

1982 28 m/d. Tommy Wattace Lecen is scientist has plans to melt tols of kids' heads on Halloween night using nacrochips, Stonehenge TV and a very popular brand of Hilloween mask. Sound outrageous? Well, sure, but it's fun just the same. Related to its predecessors in name

#### HALLOWELN 4: THE RETURN OF MICHAEL MYERS 88

1988/91 m/d. Dwigh, H. Little Yeli Le's back dright but so whit? Myers survives being shot, bombed and numed to a cinder in Part 2 (don't they all?) and comes back to ... (Hey, you're already alread of me lie e, smart gay) kil, more kids, wardn't va know? Teatures your typical, overwroaght, hand with, rewilk though by Donala Pleisinge and the predictable, though marsmally effective, little twist at the end. Overall though, this seed tites sequel bites Siberian yak 188

#### HAMMER THE STUDIO THAT DRIPPLD BLOOD \*\*\*

1987

Just as the backlash from Bit cu's notations "video tristies" scant d and subsequent censors in laws threatened to and U.K. viewing of what David Pure referred to as "the only stiple emematic myth which Bitch can properly clain is its own' (the horror certe) the BBC began offaccasting 1 conf plete with relasper ve of the Harriner blus. This comprehensive d con entary laun heat fac series and

is well worth a look-essental vuewing for Hammer fans. Revealing interviews with Cushing Lee, Seth Holt, Jumny Sangster, etc.; rare footage of Terence Fisher directing; and much more. Though Hammer's griller trademarks are skirted this reverent overview does give some hinght into the studio's decline and demise in the late 1970's, acknowledging Hammer's failure to keep in step with the genre's evolution via NIGHT OF THE LIVING DEAD, THE EXOR-CIST, TEXAS CHAINSAW MASS-ACRE, etc. Recommended. (SB)

# THE HAND

1981/105 m/d: Oliver Stone
Cartoonist loses hand in freak auto
accident and a series of bizarre
killings begin. Could it be his disembodied paw? You betcha! It can
even fly off a table and chase your
ass down the hall. Sort of an update
of the near classic BEAST WIFFIVE FINGERS with Peter Lorre.
Director Stone put genre filmmaking
behind hun and went on to win an
Academy Award with PLATOON in
1986

# HAPPY BIRTHDAY TO ME

1981/108 m/d: J. Lee Thompson Outrageously contrived, but some-what effective, thriller has "isk of the most bizarre murders you'll ever see" according to the ads. Snootly, upper-echelon school kids are being wasted and cute Melissa Sue Anderson of "Little House on the Praine" is a prime suspect. Much better than you'd suspect.

#### THE HEARSE

1980 97 m/d George Bowers
Haunted hearse with mysterious
driver menaces Trish Van Devere in
this mildly spooky, atmospheric
thriller. I think the promotional

T-shirt with the line..."The door to your final ride is now open..." was most definitely the best part of this project. Far too timed for my lastes

# HE KNOWS YOU'RE ALONE

1980%) 4 m/d. Armand Mastriaonni Brides-to-be are slain on the ove of their weddings by a luckless schmuck who was stood up at his wedding. Fairly suspenseful, with a likable cast and a clever ending. Nothing to write home about, though.

# HELL COMES TO FROGTOWN

1987/88 m/d Donald G. Jackson post-apocalypse fantasy starring pro-wrestler and non-actor Roddy Piper as a gunslinging macho dunderhead who must rescue Sandahi Bergman from a clan of mutant frog princes. At rare times, the film actually works, mostly due to the startling and sophisticated animatronic creatures created by FX whizkid, Steve (PREDATOR) Wang, Jackson's direction is perfunctory at best, though he described the film as "a cross between ROAD WARRIOR and PLANET OF THE APES-with frogs." Yeh, he wishes. Jackson is also responsible for other forgettables like the alleged and never seen "cult" film THE DEMON LOVER (1976) and, more recently, ROLLER BLADE and its insinud sequel ROL-LERBLADE WARRIORS. Oute an oeuvre, eh?

#### HELL NIGHT

1981/101 m/d. Tom DeStmone Chubby Landa Blatt and pals spent of a college initiation caper Bleached blond albino giants chase the kids around and there's lots of teenage lingerie on parade. Has a few good moments, though



# TELLBOUND TELLRAISER II

HELLBOUND: HELLRAISER 2

1988/88 m/d: Tony Randel I'm going to make a few (make that lots) of enemies here. This Barkerian msp.red bogosity borders on bow wowism. Shamelessly hysterical in tone, this wildly careening, disjointed mess is a hobo's stew of halfbaked ideas, second-rate FX work (including the worst mat painting of the year), uninvolving performances and enough hot air to fuel a squadron of Hindenburgs This is not to say I didn't like the picture. No, I hated it. Is there something innately frightening about a pasty-faced, palding buttkisser with needles stuck in his face or am I missing something here? Ditto for the fat toad with sar glasses and the gal with the trendy rachectomy, the And what's with Lord Badass, the Leviathan of Hell? Some fucking tacky p yhedron slowly rotating over an except analty crudly mat job? Hul.? In, carlused but no by the motives of this thin. It's a mercynoker par an stuple best a plantary, the packets of the Light I who think Barser waskers water the benduples we everythate set and a stylone PART 3, alrency amounce, as HELL ON LARTH

HELLRAISER

1987/94 m/d: Clive Barker

Sure, it's scary, perverse, gory as hell, and inarguably heralds the arrival of the major new genre talent of the mid-80's, but what the fuck is going on here? This little glowing box that makes people stick pins in their face, want to be chained and skinned and ripped apart, and fuck dead people? I felt as though I had missed the first chapter to the story. The Ceno who? The Lament Configuration? Why why? 1 frankly didn't get it. Though Barker's literary talents are prodigiousthere's no doubt he's a truly gifted artist-something vital was lost when the word became flesh. Still, a stunning debut that show ases some of the most daringly perverse, hornfic visions ever seen on screen Plenty of cuestions remain inanswered, though, about both the story of a tortured soul seeking release and of the man who is, by almost all accounts, "the future of horror."



**888** 

THE HIDDEN, a spirited (at least for nasty body hopping alien, can't get the central relationship between its two heroes, which is never fully realized. Despite its reasonably wellbang-up opening pursuit, following a great credit sequence over a bank TV camera as a Milquetoast accountant type pulls out a shotgun and starts blowing folks away), the film is unable to overcome the story's B-movie familiarity. The monster effects are no great shakes and the ET-style "happy endine" falls absolutely flat

BIDE AND GO SHRIEK

The video box warns of "explicit footage not seen in theatres." Easy enough to say, as this clunker boasts all the earmarks of the direct-tovideo route, which leaves lots of footage (explicit or otherwise) "not seen in theaters." Offensive teen types with ugly harrouts and crappy taste in contemporary music spend the night at a furniture store drinking beer, playing games and trying to get An unseen, shuffling psycho picks 'em off one by one. You know, first they're naked, then they're dead kind of stuff. Cheesy makeup featuring a so-so decapitation by elevator followed by this guy who slips on the head and falls down the shaft. Thank God for small favors.

#### THE HILLS HAVE EYES II

.983 &8 L./d. Wes Craven Cheapjack, pathetic sequel to the 1978 a.s. mak's you want to retch. Craven complained that he

never really finished the film as the .ften prerusel as 'ronal turio never materialized Yeh? So what's his excuse for the abomination that became DEADLY FRIEND (1986)? Hard to believe this is the same guy who directed NIGHTMARE ON ELM STREET. If you're really a fan of the original HILLS, be advised this is nothing more than another shoddy, execrable FRIDAY THE

## THE HITCHER

1986/97 m/d: Robert Harmon

Stylish, artsy, action/suspense varn stars Rutger Hauer in a riveting performance as a psychotic hitchhiker. Extremely creepy and nervewracking, this film is wildly unpredictable right up to the very end. when it momentarily lapses into cliche. Fine cinematography, good performances and breakneck pacing make this one an awfully classy

#### HOLOCAUST 2000 (aka THE CHOSEN)

1978/105 m/d: Alberto De Martino Low-rent, British-Italian knock-off of THE OMEN features Kirk Douglas as a nuclear power exec who discovers his son is the Antichrist. The Cloven Hoofed Kid plans to destroy the world through nuclear sabotage. Pop has lots of paranoid dreams where he envisions a sixteen-inch plastic model of a power plant rising up out of a bubbling bathtub. Mighty heady ma-

#### HOME SWEET HOME

1985/84 m/d: Nettie Pena

Hey! Here's an original for you! An escaped psycho kills a bunch of people on Thanksgiving Day! The big twist is the killer is a bodybuilder

head and tramer to the stars). His acting abilities are in inverse propor-Another holiday slasher bites the

#### HORROR PLANET (aka INSEMINOID)

1983/86 m/d: Norman Warren Space explorers face off with a couple of 18" rubber alien hand puppets. Passable splatter if you're especially forgiving.

### HOSPITAL MASSACRE

1981/89 m/d: Boaz Davidson Former Playmate Barbi Benton barely out acts the stiffs falling around her in this trashy, thrill-less hairball of a movie. Also known as X-RAY. Don't expose vourself to it folks.

#### HOUSE 色色

1986/93 m/d: Steve Miner Very mainstream horror effort by the director of several episodes of the FRIDAY THE 13TH series tries too hard to please everybody. Generously crammed full of special effects; it's the creaky old plot that manages to undermine the film's effectiveness. Writer is haunted by memories of the Vietnam War and gets jumped by some weard thing every time he opens another door. Further marred by an unjustifiably happy ending.

#### HOUSE BY THE CEMETERY 996

1984 84 r 1 [ mc.r. Fulci A flesh-eating ghoul named Dr. Freudstein (yes, that's right!) lives in this pasement and must continually kill to "revive his cells" and to reon in experiments forally and non-wasky start with so a st . It oplay by and occase to uniof buss and maggots. For corehour, to a self han zonable can abil completists only.

#### HOUSE BY THE EDGE OF THE PARK

#### 998

1984/90 m/d. Ruggero Decidato

David Hess, lead thug in Wes Craven's LAST HOUSE ON THE LEFT, is back with yet another retardo sidekick; once again, he's scaring the pants off some more surburbanites in this mean-spirited romp. Bored. iaded, vuppie partygoers pick up Hess and his buddy for kicks and soon find out they should've gone out for sushi instead. When Hess stalks the twits with a straight tazor. your hair stands on end. Suitable sleaze appeal is maintained throughout. Splatter completists will note that Hess' co-star is Robert Morghen. the Italian star of such barf baggers as CANNIBAL FEROX, GATES OF HELL, and CANNIBAL APOCA-LYPSE.

### HOUSE OF DEATH

1981/88 m/d: David Nelson Here's FRIDAY THE 13TH clone number 211-a deadly dull, teenkill pic with shit for brains. Don't be misled by the bogus warning about "nudity and graphic violence." More

### HOUSE OF LONG SHADOWS

1983/102 m/d: Peter Walker Man stays in weird English country home and bets he can write a horror novel in 24 hours. Languid, drawnout yawner features horror veterans John Carradin Christopher Lee Piter Cushing in a Vicent Price Pity this one Diest' and it it much. The usually reliable Walker first gained a degree of notoriety with a series of nasty genre potboilers in the '70's which included FRIGHTMARE. THE FLESH AND BLOOD SHOW and

### HOUSE ON SORORITY ROW

1983/90 m/d · Mark Rosman Above average slasher opus has nice pacing, okay acting and good shock effects. Title tells all.

#### THE HOUSE WHERE EVIL DWELLS

1982/88 m/d: Kevin Connor New couple moves into house haunted by the spirit of a Samurai who killed his wife, her lover and himself centuries before Indicrously bad ghost effects remind you of a particularly stinky "Topper" episode, Pitiful, Dreadful,

### THE HOWLING

\*\*\* 1981/90 m/d: Joe Dante Apsolutely the scariest, funniest, cleverest werewolf movie of all time. deftly handled by one of the genre's most gifted directors. Exhilirating effects work by Rob Bottin, including a magnificient, simply aweinspiring transformation sequence. A modern classic

### HOWLING II

1986/91 m/d: Phillipe Mora Frequently incoherent, with artsy photography and really lame makeup, this ersatz sequel manages to really trash the werewolf myth. With a slumming Christopher Lee and Sybil Danning. Werewolf shit on a stick.

### HOWLING III

1987 93 nt d. Phillipe Mora Burig me the head of Philipe Mora!



Unconscionably bad in all respects this leaden, unfunny alleged satire tries so very hard to be a hip, clever parody and it falls right on its hairy, lupine ass. Crappy, pitifully rubbery makeup and transformation FX are nothing compared to the preposterous plot featuring a hippie werewolf commune, marsupial lycanthropes, and nuns and ballerinas metamorphosing into howling beasts Sad to see the werewolf myth so purposefully and contemptibly trashed by Mora's smirking, hamfisted, slipshod approach to genre filmmaking. Bites wolf butt in a hig, hig way.

### HOWLING 4: THE ORIGINAL NIGHTMARE

1988 94 m J John Hough The best thing to be said about this unnecessary and artifuting sequel is that it attempts to return to the spirit of the original film 'Attempts' ves 'succeeds,' no But thenkfulo. it's still iniles ahead of M ra's dick headed efforts in the previous two u.stal.ments Which, of course. still leaves us about two light ver's away from the infectious dari of Dante's brilliant work in the original classic. After end by families of



so into this one, you're still not sure if it's a goddamn werewolf movie or not. Finally, with precious minutes remaining, we get a glimpse of the latex lycanthrope and, frankly, it just isn't worth the wait. C'mon guys, just let it rest, will ya?

#### HUMAN ANIMALS 44

1984/98 m

Catastrophically inept, breathtakingly outrageous, this execrable micro-budgeted, dialog-less loser pits four survivors against the wasteland after a nuclear holocaust (shown by scratchy, black-and-white stock footage). Oh, did I say one of the survivors was a big dog? Well, the girl ends up with the dog, the guys are ready to comhole one another and you're ready for a refund on your ticket.

#### HUMAN BEASTS/CANNIBAL KILLERS

1981/90 m/d: Jacinto Alvarez

Great title, no? Ha! Gotcha sucker! This abyanial Italian Jananese Spanish/Paul Naschy collaboration abandons the horror angle and concentrates on diamond heists. terrorists, and double agents, served up in a stultifying stew of insipid ideas, mangled dubbing and halfbaked "action" scenes. Included on the video package are hald-faced lies about the film's content, though you will get to see a bit-o'-gore at the end if vou're still awake.

### HIMAN EXPERIMENTS

1980.82 m/d · Greg Goddell Woman is framed in a multiple murder and sent to the Big House, where bizarre physical and psychological tortures are inflicted upon her person. Routine stuff, distinguished slightly by an earnest, convincing performance by Linda Havs.

### HUMANOIDS FROM THE DEEP

1980,81 m d Barbara Peeters

Salmon men rape girls and kick ass in this quickly paced, scary and amusing monster pic from Roger Corman Great creatures and effects are by Rob Bottin.

### HUMONGOUS



1982/93 m/d: Paul Lynch Wretched crap about college retards being menaced by some weird, big cannibal asshole in diapers. This one's got puke for brains.

#### THE HUNGER 物物色



1983/100 m/d. Tony Scott Ancient but beautiful vampiress needs a constant supply of young blood to maintain her immortality in this empty-headed, but visually stupping, Jenut files by the guy who

h. 1 p. Duet Pep 1 commet of Saperlitase rakeip work by Drk Strill, and Cult Jerton Andayer, 1 s. the same Lony Scott who Jurced the megalit 10P GIN in 1987, another in a series of loud, horalistic extensed must videas be herometam users.

HUNTER'S BLOOD

1986 102 m/d Robert C Hughes A good (albeit talky) derivative of DELIVERANCE, as a group of hunting nuddies talls prey on some hard core reducers in the woods When the bood flows, it' very effective-large blood squibs are exploded during the rafle light scenes, one creep gets some deer antlers in this shoulder plades and there's one excellent, shocking effect of the aftermath of a face which has been h wholf ClarRETTRN OF THE LIVING DI ADI Galager has tun as a redneck kicking dud. (K(,)

### I SPIT ON YOUR CORPSE

H 1003/04 ...

Absolutely with hed mess. A cruminy rippor dealing with Lookers and Marri types with no spitting,

orpses or bloodshed to speak of



CUT, CHOPPED, BROKEN, and BURNED I SPIT ON YOUR GRAVE

2084/10 m. 1 Mar Zuchi Indahom, kace will record, no redering war. Wunning with beaten and raped in a very proround, extreating especie by a group of variational reminister she lives earn or frem, then out to will ray make prefer and no suspense, this clurker (constudity with 14 MA OF LIM

WOMAN) was a box office homb

until it underwent a title change and

tried a new, deceptive ad campaign.

1986/90 m/d: John Michalakis Tres grouttyly hard ic be cite cever and cultish and hala that on

These great right hard is the cities accessed and cultidation of tall that in its statistical, greenegative rependition between most officers of the control of the control of the categories as toxic zombie in green face paint who a tasks the Soring dance Sounds just as tupid est freally is.

I WAS A ZOMBIE FOR THE FBI

1982/d Marius Penzzere
Low budget, emertaning addition to
the tarrent revisal development along glation of 1950's drive in, sicilifilm specific revisals represented by the consistency of the secondary period of the consistency of the consistency of the secondary period of the consistency of the secondary of the consistency of the secondary of the consistency of the secondary of

II LOOKS COLLD KILL

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Vincent a soft and hard-core porno veteran, attempted an R-rated suspenser in this yarn about a videomaker who's hired to tape the life of a woman suspected of bank embezzlement he shoots from the apartment across the street. Lots of subsequent. voyeuristic sex is brought into play (shades of BODY DOUBLE and FXTREME CLOSE-UP), followed by just a touch of BLUE VELVETlike female abuse The slow-moving storvine takes an it's-a-frame up twist too late and the acting isn't good either The porn stars are using pseudonyms here such as J. Gillis for Jaime Gillis and Jane Hamilton for Veronica Hart. The climax (so to speak), which is obviously meant to be rousingly thrilling. just comes off amateurish and stupid. All involved should stick with fuck films from now on. (Though Gillis rets his arm torn off real good here.) (KG)

IGOR AND THE LUNATICS

1085/79 m/d: Billy Parolini
Manson-type messiah is released from
prison and goes after members who
have "fallen away" from the Familie,
lgor's griffriend gets sawed in half
(lengthwise) by a 20" circle saw.
While the FX are of the entry-level
variety, they're really bloody and
quite passable.

THE IMP (aka SORORITY BABES IN THE SLIMEBALL BOWL-O-RAMA)

1987/77 m/d: Dave DeCoteau

The premise for this film is extreme by thin (anorexic would be more appropriate) a couple of girls who want to join a sorority break into a bowling alley with three goeks who were join on the in the standard of the standa

(Groening? I thought so.) The teens start to die. And that's it. Sur prisingly for an exploitation film, the violence occurs off screen, leaving hith reason is watched into some a Linnea Quigley completist or like lumps of wise cracking plastic that speak with a Neero accent.

(GR

1984/91 m/d: Graham Baker Toxic spill contaminates milk and entire town goes berserk in this offbeat, queer thriller, ultimately subverted by a desperate, cop-out

INCREDIBLE MELTING MAN



THE INCREDIBLE MELTING MAN

P-75 56. 1 a William Sach AdAstronaut returns from Saturn mission with a space virus that induces
ambulatory putrescence. The moist
make the poer Ross Bikels IX
are just dandy, though director
Sachs provides little suspense by
having the guy start falling apart
within the first five minutes. Entertaining diversion, played like a good

#### INCUBUS

1983 90 m J Jahn Hough

Weird sex killings seem to be follawing the pattern of an ancient demon ritual. Good acting throughout and some good scares, but geez! You only get to see the creature for a few seconds! And not only that, the ending is incomprehensible.

### INFERNO

1980/107 m/d: Dario Argento
Don't try to unrulet the multilayered, somewhat incoherent plotline about the diabolical "Three
Mothers." Instead, just enjoy the
ambitiously orchestrated murders,
the slinky camerawork and artsyfartsy lighting effects. Some wondefrully hallucinatory scare scenes
in an up-ended room teeming with
rotted corpses that takes place
underwater is a splendid moment
attributed to a non-redited Mario
Bava. Classy stuff from Europe's

# INTRUDER

most audacious genre director.

### INTRUDER

1988/80 m/d Scott Spiegel
There isn't really too much to say shoot the plot of San Raimi-collabor and Spiegel's directorial debut except that it's a fairly spieal stassis-film with a neat sting in the subject of the strength of the streng

he is to lose his beloved store? Is is Daffy Duck? You won't care, really. because there are several beautifully tasty, show stopping effects like a guy having his Lead sawed in nalf by a vertical saw; another guy having his head crushed by a heavy piece of machinery, and a man being beaten severely with a severed head. Very tasty, but the film is about 80 minutes long, and for about 35 of those minutes, nobody dies! I mean I've heard of characterisation, but this is ridiculous. Next time, cut the shit and get down to work a lot earlier. Still love the ending, though

### INVADERS FROM MARS

Nicely sick.

1986/102 m/d: Tobe Hooper 1986/102 m/d: Tobe Hooper Menzies film in 1958, INVADERS is an unfortunete dud, leaden and bombastic and no improvement at all on the original. Even the highly-budgeted special effects sequences are less than inspiring. A very major disappointment from a director we're getting used to being disappointment getting used to being disappointment.

#### INVASION OF THE BODY SNATCHERS

1978/115 m/d: Phil Kaufman Well crafted upd.te of the classes 1956 self-fuller expands and extrapolates upon the theories of alien podfolk yet remains fatifivil to the spirit of the original. Some spectacular pod-birthmap FX are by makeup man Tom Burman. Features top-notch cast including Donald Sutherland. Brooke Adams, Jeff Goldblum and Leonard Nimoy. Original director (Don Stegel) and star (Kevan McCarthy) both have substantial cameo roles. Runs out of gas in the last reel; but it's still a brisk, myögo

### THE ISLAND

1980/114 m/d Michael Ritchte Seventeenth century pirates prey upon modern vacationers in the Caribbean in this mildly entertaining. yet preposterous, potboiler. Michael Caine adds a degree of dignity to this rather swarthy production, which is severely lacking in believ-

### IT'S ALIVE III. ISLAND OF THE ALIVE

田田5 1986/88 m/d: Larry Cohen

Zany opening and some fascinating concepts and extrapolations on his 1973 original give way to an erratical ly paced, scattershot film that seems to shift gears every fifteen minutes. The few surviving IT'S ALIVE infants are ruled human enough to be exiled to an island paradise to live out their days. Four years later, one of the parents (Michael Moriarty) and a team of scientists return to the island, madvertently leading to the creatures' return to mainland Florida Cohen remains overly cov with the teasing glimpses of the critters and often stages the scenes involving the effects too shoddily, making poor use of acceptable man-in-suit monster makeun. Nevertheless, the original touches catch the viewer offguard throughout the film, making this third entry in the series as frustrating and as watchable as ever. (SB)

### JACK'S BACK

1988/95 m/d. Rowdy Herrington Oh, oh. It's one of those movies with a psychic twin out to solve his brother's murder. Los Angeles is the home of a serial killer who's been celebrating the one hundredth anniversary of the Jack the Ripper murders by painting the town red. As far as the P.T. sub-genre goes, this one's far better than most with vigorous direction and enough twists in the plot to keep you guessing right up 'til the end. And after.

### HINGLE HEAT

1984/ d. Gus Trikoms Inconsequential, bumbling tale has Peter Fonda as a drunken helicopter pilot ferrying a lady anthropologist to a remote jungle outpost to look for a lost tribe of pygmy/alligator/ bat people. Surprisingly emharrassing makeup effects by Craig Reardon and dreadful music ny Snuff and the Clean Cuts. Filmed entirely in the Phillipines and featuring Chiquita the Wonder Chicken.

### JUNGLE HOLOCAUST



1978/92 m/d. Ruggero Deodato Surprisingly coherent and well-executed tale owes more to Cornel Wilde's NAKED PREY than to other Italian cannibal hoedowns. Lone survivor of plane crash is captured and humiliated by cannihals before a sympathetic native helps him escape. The unfortunate cannibal conspirator gets disembowelled, gutted and has hot coals poured into her scooped-out thoracic cavity as thanks from her fellow tribesmen who weren't yet finished with the white meat. Pretty good production values, too, much better than expected. The going gets really rough with Deodato's next film CANNIBAL HOLOCAUST (1979), a wrenching, four-bag chunkblower that may well be The Ultimate Cannibal Film.

### JUNIOR: A CUT ABOVE

88

Two pusty bimbos are cut loose from prison and faster than you can say "parole violation," they're in a heap o' shut with river rats, bike

games and finally Junior-a misogynistic cretin and entry level human heing who enjoys tormenting women because it pleases his doting mother. Equal parts MOTHER'S DAY, DELIVERANCE and I SPIT ON YOUR GRAVE, this hobo stew of half-baked genre clichés never amounts to much more than a mean spirited, classless, minor league woman-basher.

### HIST BEFORE DAWN

1982/90 m/d. Jeff Lieberman Smart-assed teen campers hike deep into the woods and encounter freako hillbilly inbreds. Story has good suspense and nice buildup, but not much of a payoff. Relatively bloodless. Also stars good ol' boy George Kennedy as a forest ranger.

#### THE KEEP 50

1983/96 m/d: Michael Mann Nazi occupational troups attempt to deal with a talkative, metamorphosing demon unleashed in a hilltop fortress during World War II. Superior photography and direction and a great plusing score by Tangerine Dream can't hide the fact that the demon often looks simply ridiculous (those red glowing eyes again) and talks too much. Stylish vet unsatisfying.

#### KILLER KLOWNS FROM OUTER SPACE

000 1988/90 m/d: Stephen Chiodo Though showing flashes of incredible brilliance and originality, this inventive little black comedy is ultimately undermined by its lackluster journeyman direction and uninspired editing. Even the most clever and promising scenes are shot in a straightforward, matter-of-fact manner that only serves to severely diminish their potential impact. And what potential! Aliens, disguised as circus clowns. take over a town, entombing the citizenry in cotton-candy like cocoons as two hysterical teenagers try to convince the cops that they've. from a galaxy far, far away. The clowns are a tremendous sight: dayglo colors, spiky hair; toothy, maleyolent grins; and armed with a hilarious array of funky weaponry. The Chiodo Brothers, who created the original CRITTERS, are a mega talented bunch, but handling the producing, directing, writing, art direction and FX designs is simply too much for any one team to cope with and it shows

### KILLER PARTY

1986/92 m/d: William Fruet After a promising film-within-a-film

beginning, this one rapidly nosedives into a predictable fraternity/ sorority hazing fiasco. Preposterous ending introduces weird occult angle that makes this look like a fourth rate HELL NIGHT that collided with an eighth rate EVIL DEAD. I spit on your negatives.

### KILLING SPREE

1987/88 m/d: Tim Rutter Amateur backyard gorefest features abundant blood and guts but few brains. Mechanic suspects wife is doing the horizontal bop with everybody in town, so he goes after 'em, reducing their numbers by mower, screwdriver, hammer and fan blade in several pleasingly repellent splatter sequences. There's also one terrific sight gag, a truly hilarious comic bit involving some imaginative handling of a well-known sexual euphemism For gorehounds and sexually paranoid airplane repairmen only

#### THE KINDRED

1987/97 m/d Obrow/Carpenter



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### KING KONG LIVES

orbite 1 Jia Colemn This knuckleheaded bit of overbudgeted flatulence really makes the 1978 version look like a gem. Execrable ape shit that climaxes with the birth of a baby Kong. Carlo Rattrill ettest with ranges from passable to pitiful. A contemptible et len ent of the Kong legend



#### THE KISS 996

Lockfor and Pen Densham Har a miny nour tea Caradian provet directed with a certain vigorous Pacula sizzles as a sexy yoodoo tame where the part lenger strate , all results 1 as the tiped of her beings niece in order to perpetuate a weird when I i argenton cell on Afron. Huh? I never said logic was the film's strongest suit, now did I? Caped vicon pislin lighty watch eller mases in exists world has bottle queric from half of absolutely no sense at all. I don't tripl requiremed Acider Award winner Chris Walas handled the FX. the agree of the street of the agree of the raggedy zombie cat that looks like an

#### THE LADIES' (TUB **BBB**

,985 86 d A K Alien Here's a real unheralded gem of an expediables tiln, is gold or retter than either the original DEATH WISH or MS. 45. A group of woman who've all bein assetted at I raped in the past get tough (REAL tough) on the ropers who are still lurking the streets. Since one of the victims is a cop and the other a doctor, a nasty conspiracy is set in motion to plapeant the prock and drug, kidnap, and there com but I du iping their arry a les back on the street. You'll feel this one for weeks afterwards.

### LADY BEWARE

1 287 168 n. n. Ker n Arthur After taking once time off from blan Va. Done Lie retire . . Lines wn.ow dr sr whee en uil top distray ent, eitle (reep ir mail) s the street (so at of voyerteen rene) Ber an Kray to happure to y in alizin in women's cratches. This story of pay has rice rape



as he follows Lady Di around, presses his crotch up against her rump on the bus, preaks into her place and bathes in her tub, etc. There are some illogical moments in the movie before she finally begins to give the scum a taste of his own medicine. While the ending is fitting (if pre-Actable ), it is nist not strong enough (KG)

### LAST HORROR FILM

**@ @** 6 1983/87 m/d David Winters This rather unique film-within-a-film has lots going for it: a tricky, elusive

plotline, good effects, pulsing music and lots of footage of the Cannes Film Festival. Veteran sleazo Joe horror queen pursues Spinell Caroline Munro, begging her to be in his new "movie." Offbeat humor, exhiltrating chainsaw mayhem and Joe Spinell's mom smoking done and being unintentionally hilatious



### LEVIATHAN

1989/91 m/d: George P. Cosmatos Big budget, bombastic hardware film tries to be an underwater ALIENS and comes up way short. Deep sea mining operation discovers a sunken Russian ship containing the misshapen corpses of the ciew used in a nefarious genetic alteration experi ment. A pair of divers become

infected from swilling spiked vodka

Winston creatite who chases the rew around for awhile before cetting blown up during a particularly limp, suspense-free finale. No surprises here, folks, and the monster is simply pot worth the wait. A good cast gone to waste, too.



### LIFEFORCE

1985/101 m/d: Tobe Hooper

Confusing, hard-to-like megabuck bomb that director Hooper blames indiscriminate editors who on clipped nearly a half hour from his director's cut. Space vampires, hiding in Halley's comet, are brought back to Earth and begin a plague that engalfs England and threatens the world. The makeup, FX and opticals are stunning, but the story and characterizations really give you no one to even remotely care about Hooper struck out swinging in his big-buck, three picture deal from Cannon Films with LIFEFORCE. INVADERS FROM MARS, and TEXAS CHAINSAW MASSACRE ? Close to \$50 mall.on was spent and not one film came close to showing a profit.

### THE LIFE

1985/96 m 'd Dick Maas



H. d.s. f.r. 8 and shoes as a refigered to specific process of the process of the

#### LINK

1986/103 m/d: Richard Franklin
A fumbled film with the potent
subject matter of intelligence research with primates largely ignored
in favor of a dumb human vs. smart
apes survival scenario. They've
even dressed up an orangutan as a
chimpanize because they couldn't
find a smart enough big chimp who
wanted to have his career trashed

"Too Much Monkey Business."

### LOST BOYS

indeed.

108.708 m d Joel Schmunaber Wilfful mutthation of the PETER PAN theme by a hip-trends affector apparently infent on producing an extensive. MrY music wide t lots of cool teen vampires with ngh haritest and questionsher tastes in both clothing, and music Dieary, systiase seven heavy disco saund as kitakes you want to get ap and bite some thing.

### LUNCHMEAT

1987 88 m d. Kirk Alex

Backwoods cunitions to, o need your install assorting it of dischorads and like well to this pare the thought ever so occasionally enter annually of your time. Backward Munath BBQ man Mysic vi Mell Type Switch and the Laking a cue from both THE BBLS LIVER 1915 at a 111 11 NAS.

CHURNAW MASNAR. It is a maker by a plat hose in observed unit all the awar is most in morting more than a one-not non-noting more than a one-not non-noting more than a one-not noting more and the appropriate the captification of the property darm shouldy), the living pretty darm shouldy), the living pretty darm shouldy in eliminate bits, including one heavy-duty retard with a pet chicken. Awfully infrared with a pet chicken. Awfully infrared with a pet chicken.

### MAD RON'S PREVUES FROM

9091

1987 82 m. J. Jua Monaco Finally! A compilation of horror trailers with real guts...and balls to boot Forget the limp-dick disappointing TERROR IN THE ASLES (which must be where they left the sures, they sure weren't on the screen) and the tepid, only occasionally titillating TERROR ON TAPE. Fash both FILMGORE and THE BEST OF SEX AND VIO-LENCE from your memory. Get ready for (SURPRISE!) a bloody, bitchin'-assed trailer collection that goes for the throat and doesn't let Culled from over 12 hours of available footage, these goremeisters from Lansdowne PA have finally found the angual combination of cannibals creatures, carnage and connorseur's deaghts that should sway even the aast jaded fan. Included are rare bits deemed too offensive by the census and later excised from all theatrical prints. Over halt the 45 films previewed are man alme on viceolipe and wee too observe to eve play again at texa I touses. Rol, up your sleeves. not your lip boots on, and wade after sp. Her a enched suppers of DRINK YOUR BLOOD THREE ON A MEATHOOK. CANNIBAL GIRLS THISHELAST DITE RED MAN FROM DITE

RIVER, AFRICA: BLOOD & GUTS,
IMIT HO! HII DAITH NI RYI
INSA SHE WOIT OF THI SS and
jots, lots more. The tape is, indeed,
a treasure trove of some of the
judicist, lip-smacking splatter scenes
zer issembled. Because if's graphic
explicit and paced like a bullet train,
you'll likely forgive the home, some
what comball humor of the host,
"Nics, the Ventriloquist," and his
zombie dummy pal "Happy." A
great party tape and one that holds
up admirably to repeated viewings.

#### MADMAN 86

1981/89 m/d: Joe Giannone
Crazy fucker in the woods kidnaps
campers and hangs their bodies in a
shack-like trophies—n this utterly
wasted attempt to tell the derivative
and predictable tale of "Madman
Marz," the Wacker of the Woods.

### THE MAJORETTES

1987/93 m/d: Bill Hinzman Considering this routine, low-rent slasher film was produced, written and directed by two distinguished alumni from NIGHT OF THE LIVING DEAD, it would have to be considered a major and resounding disappointment. It's nothing more than a by-the-numbers stalk-n'slasher, filmed as if stuff like PROM NIGHT, HELL NIGHT, GRADUA-TION DAY, et .al. had never ever been made. The plot is strictly entry level, teen bimbo basics: airhead taton twirlers pieyed apoil by knife weilding psycho in army latifices He's got a top sawtoothed survival knife the pires have got by headers tipid poyinends and surrice usuas Rusic and II name in hould be seat to the principal's office for a good

#### MAKING CONTACT

1985 80 m d. Rolan I amench. 1 title Lev, Lalls it his dead of Fixia a mage glowing red telephone in this whimseed smokely nacklif cleap shit, foreign POLTERGI 187 clone. I can never get off on gene tilins tea turning precious is kids, aminated toys and "PG" ratings. Belongs on the Disney change.

#### MANHATTAN BABY (aka EYE OF THE EVIL DEAD, THE POSSESSED)

1985/91 m/d. Lucio Fulci.
Lucio abundons las parenteo, "blisad
in gats" approach an estitles into
this rather ordinary suspense tale
about a cursed medallion found in a
recently pillaged archiceological site.
The master of maggot maybem has
seen better days; this filek is wisely
avoided by Jans of las cannibal
avoided by Jans of las cannibal

### THE MANHUNTER

1980,86 m/d: Clifford Brown Instantly forgettable Italian/Spanish bogostly nas blonde sex bomb kid napped by hoods and then lost in the "canubal-infested" jungles Good advice for director and crew.

#### MANIAC ®1

108 Ip88 n jd. Wit tam Lastae Repredentables staff Jimm med by former pornographers; this release the stage of the stage of the stage to the stage of the stage of the stage consistency deave, and the stage of the overseball "plot" and high unit, series of testage and tast the Superior clinics would by 1-m savint Im Be that I the completed full the low point in a long topy section of low points.

# MANIAC

MANIACCOP

1987 85 m d William Lustig

L. vorte loost for a cool action non yet out eath to wone with this fill to the aften scenes are A manuac stalks the streets. A manuac wearing a con uniform. He kills several nunescent people bytas the police Str., or ec, worned, to use he yearsing in unmense menn, of and and between their isolves and the public tone years cop is shot in the head after a civilian in a car gets we said and pulls a gan an firm. seated he might be the manned.) But they have no leavy I yearnally the arrest one of their others (Brace Camebelt of IVII DI VD tome) en saspic on after his wife is killed Complete slove, where he was with on the note of the number of success Landon), helps Campbell escape from a police station that is being LUSION TERMINATOR SINIS by the ted mana, an undered exhere copbutter at the way be I observe a week Taxos calor off for react als retor cashis water, bl. files Plents of action and meanth violent starbines, shootings, slashings, etc., to (8.8)

### THE MANIEUC

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IIII Materior Year Base Chir or La doc leaterale. Six in Sciences has the crash of a larger lawest norther countries and food a poster of the larger and six Lord

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### MARDI GRAS MASSACRI

1983/ d. Jack Weis

Refinal killings and Lennau structures are investigated by two of the stap dest pools, detectives visit in even likely to land. Leap either size repeated size in live. Lor nity level humans only.

### MIKIIN

10. S by m.d. Gessase Romato-Bulliant, morish tale of a psychosexatility and make the defontion of the program of the design of computer Peneratine sha acte study with beautifulty sal real thymostic fishlysis Septemens—on South provides a few gory FX and plays a bit past as does by and plays a for past as does by and Mis-(Christiane Forrest) Romero. A powerful, competing this assessed fulls discrete. Must ceive this use of

### MASSACRE IN DINOSALR

MASSACRE IN DINOSAUR
VALUEY

DNR OR m.d. Michael Lemick.
Paleontologists involved in a fosal,
security depression of the social concerning of the particular to social concerning of the particular to social concerning of the particular to t



MAUSOLEUM MAUSOLEUM

1983/96 m/d: Michael Dugan High fashion type gets possessed and turns really rubbery and ugly in this mindless gorefest that features snarling, slobbering killer tits that bite! Really!

### MAXIMUM OVERDRIVE

1986/97 m/d: Stephen King
After a very promising opening sequence, King's directonal debut
rapidly runs out of gas and start
ginding its gears before it's half
over. Trucks and machines come to
life and hold some people hostage
at the Dixie Boy Diner. The gore
effects were drastically trimined to
MPAA standards to overcome its
initial "X" rating. King admits he
made a "moron movie" that might
become the '80's answer to PLAN 9
FROM OUTER SPACE.

#### THE MEATEATER

1978; d' Derek Savage
Lowbrow, low-budget variation on
THE PHANTOM OF THE OPERA.
Pite-scarred, rat-eating old fuck(Arch
Joboulian), obsessed with movic star
Jean Harlow, haunts an anandoned
movie theatre. A family of new

owners take over, promising the reopened cinema "will play nothing stronger than a 'G' " while unaware they are housing a flesheating mon ster. Though the title and insistent dwelling upon the eating of meat (sausages, slim pinis, Lotdogs etc.) and graphic footage in the nature film the theatre shows suggests cannibalism, this is never explicitly shown. Slight story, a geeky cast of charac ters (including "Lt Wombat" and "Mr. Knuckle"), uninspired (but occasionally effective) direction and the use of film clips and some gory makeup by Steve Neill make this a passable timewaster.

### MIDNIGHT

1981/94 m/d: John Russo

Cult kidnaps hitchhikers and runaways for satame rituals in this rather nondescript directorial debut from the co-writer of NIGHT OF THE LIVING DEAD. Tom Sawnissurprisingly unexceptional effects work is on screen for about eight seconds. Watch closely incredibly lame soundtrack adds further punish ment. Big letdown for gener fanciers.

### MINDKILLER

nearly sixes the div

88 1988/86 m/d: Michael Krueger Lightweight entry can't really decide if it's a comedy, a relationship film, or a splatter movie Because the film's rated PG-13, it's obvious the makers have chosen the former. Library nerd discovers lost manuscript about mind control and uses it to...you betcha!...try and get laid, what else? Lots of talking follows until later on the twit's hypered-up brain bursts out o his head and assumes a life of its own cuble controlled reasonably sep us far from scary. An FX laden climax

#### MIRROR OF DEATH

198" 10 m d. Derva Warren Competently made and earnestly performed, but vapid and completely derivative thriller about possession and demon-infested mirrors. Selfloathing, guilt-ridden, boyfriend battered Sara (Julie Merrill) finds a Hartian voodoo handbook in her sister's apartment and performs a candle-lit ritual before a mirror, becoming beautiful once she's possessed by the succubus Sura. Initially interesting, but quickly becomes repetitive and soft possession/sex/gore item. Slick but empty. despite the efforts of all involved, the story is hopelessly stupid and transparent, screwing 'em from the

### MONGREL

1983/88 m/d: Bob Burns
Yeh, sure, the trailer for this mutt looked okay (cannily inserted in my copy of DOCTOR BUTCHER, M.D.) but that's about it. See review of MONSTER DOG. Eliminate the Alice Conner reference.

## MONKEY SHINES

MONKEYSHINES AN EXPERIMENT IN FEAR

1988/115 m/d: George Romero Taut, suspenseful, supremely controlled work is certamly among Romero's finet efforts. Audences didn't think so, though, and the film sank like a stone at the box office despite garnering liststul of glowing reviews by the nation's press. Not enough zombies for the kids, Iguess. A quadriplegie is horrified to discover that a genetically-altered cann chin monkey, given him as a helppsychic link of some kind, the little beastie is responding to its master's deep-seated, homicidal tendencies toward those who have wronged him Creepily-charged atmosphere really gets beneath your skin and rattles your nerve endings. Outstanding performances, including a capricious and endearing turn by the little furrball who develops a "crush" on her master. Unlikely and upbeat finale was substituted at the last minute after preview audiences responded negatively to Romero's typically grun and ironic chmax

### MONSTER DOG

1986, 88 m/d: Clyde Anderson Title tells all. With Alice Cooper. Fuck it.

### MONSTER IN THE CLOSET

1987/100 m/d: Bob Dahlin Good-natured creature feature has titular heast hounded by cops, newspapermen, biology teachers, Nobel prizewinners and the Army trying to unrayel a series of quirky, closet killings plaguing the San Francisco area. Played more for laughs than frights, the film displays an unusually wholesome attitude for a "Troma Team" release. (Fuckin' A, pard, it's rated PG!) Promo material promised "a urique movie expenence the whole family will enjoy." Surprisingly loaded with familiar faces like Howard Duff, Claude Akıns, Stella Stevens, Henry Gibson, Paul Dooley and...natch,' John Carradine. A gentle hoot.

#### MONSTER SOUAD

1987 81 m d. Fred Dekker

War it a first on he heads and Universal monster lineup of Franken-L. D. ol. H. Murray and The d word tim an nor acler, evil Diec of Debice who treque itly mic/dl, puster NIGHT OF THE CRITIS was at Junus ne, eliesam t det 1. harr here to camer water a more interested a kid. tar century. Though sometaness hours weet to the realist. beative come tribute to the memous, of callband the facid-days loyalties, the fears and the dreams And of course to the masters, numanie and biosissu ker, of oil who we all been at least partally responsible for the very words you

in low reading

We do a Bow of Avd.

Cran. Or other Convey with subnar effects and teenage ninthe rane affect on sie to Limed a read a deep of fine a count Travelole h lis m

### MOTEL HELD

1980 921 r Keyn Corr f

Misas I norra on as deadle antics of a curlous, backwoods birlance or the who arrest it stringe new VII. TI Me. V. V. Laryner very scary; it does have good production values and a brayura billion tight wift Rong Cabour re oh meral in severed pair read in . overalls

# Do You Dare Face the Dawn and the Day...Together At Last!







#### MOTHER'S DA'

884 18. 48 m C. Charles Kautman Vicious little black comedy has women campers and torturing them to their mother's amusement. These two gap-toothed assbites are conmink and disco music, all amidst a grand clutter of junk food, breakfast cereals and conspicuously placed name brand products. The girls get beat up and raped but get back by making the dopes gargle Drano. Outrageously sick material, slightly relieved by a really wacked-out sense of humor and broadly overplayed character bits

### MOUNTAINTOP MOTEL MASSACRE

MASSAC

1983/95 m/d: Jun McCullough Summingly entertaining well carbed slasher has woman emerging from an asylum, only to return to her murderous ways when the tenants of her indeaway moteb legan to ruffle her rancor. Stylish, atmosphene camers work good acting ant. a few unexpected twists. Not great art, but fun just the same.

### MOVIE HOUSE WASSACRE

1984/80 m/d· Alice Raley
Lamentable bit of genre flotsam that
will certainly do nothing to enhance
the plummeting career of its star,
Mary Woronov (ROCK "N' ROLL
HIGH SCHOOL, BATING RAOUL,
Ctc.). This minimalist, micro-budgeted, dim-witted film is best descinhed in the words of one of the
blimbo usherettes who bliobbers,
"What kind of joke is this" Indeed.

MS. 45
(aka ANGEL OF VENGEANCE)

ISNEAL TO Abel Ferri .

### MURDER BY PHONE (aka BELLS)

1981/79 m/d: Michael Anderson People are being blown out of highrises when they answer the phone and get an earful of high frequency signals. Fast-paced and competent little thilling.

MUTANT

1983 100 r., Jehn "Bud" Caracs Small maywestern foran is increased by bloodthirsty zomble mutants who have been contaminated by a took waste spill. These are blue faced rambles to boot, who do nothing a more that have, who do nothing to more than the contaminate of the contaminate of the contaminate of the lam with the film is that NOTHING ever happens. Am I being too severe? Too demanding? Looking too deep?

THE MUTILATOR (aka FALL BREAK)

2984 80 m d Buddy Corp.
You know you from trouble when them for addressent addresses partial and a punchy, plastic pop song brays, "We're gond," or a Foll Break! Yeh!" Oh, my, trouble (Ideed, one 1's easy the credits).

come on, tool. Another of those have with year with year with year. Made North to

MY BLOODY VALENTINE

Could in the det revine together on the site ess of HALLOWIPA, and FRIDAY THE TOTH was referred to cally travered the port pickes and together together the together to the together together together together the together togethe

### NAIL GUN MASSACRE

1985/90 m/a: Leslie/Lofton

After yet another poor lass is say arely rans tared by leeting conshu hou workers a worstacking belaieted aveirer with a synthesized voice Legals to ever the score by half guinning to guilty. The sea depue come boze hemor works some of the time, but it still leaves about 0 remark worth of longe acting subpar 1 \ work and formula plotting is chew through Luy Lotton provis hanself to Le quite a 12 at sance man as be single handelly wrose accurate produced it, did the (not-so) special effects, as well is being the head dunt man-Hope the any didn't quit his day job

### NAKED VENGLANCE

1985) d. J. Mahmaj. Pe fry a ring female DLATH WISH pollodler, much better than your vicing rips recognice than that July has it not fough rithan Charles

Borron, G. h. J. m., I the AND in their and Laborito of a fact may then have an expect sogets even in all socks of satisfylg gory ways in barmin relievals, one pay of his officialing may caratter to seems since or as the peak is paintall arent in feel out of the bothedidrome ESPL ON YOLA, R. CRAVE.

### NATURAL ENLMIES

Ø.

19 59 .00 m a. lett k mew lateresten idea als i i ioni, illa-Holbrook) who apon awakening one morning legiles o kid his mane Inf. familely, usin there Lionly it's 100 amentes of virturaly neastern talking breats, though the only pointful daoine comes beaveen Holbrook me on Juend lose Leuer Holbrook's wife is played by Louise Flatcher (she's a depressive who's gone through shock agating it), and nationally whom the also Has talkathon also teatures. The both SMOOTH LALK) (LUNHOUSE Berndre, Udea liere as Beth Bernage As the a melite she's in three splisecond and An admining alea with nowhere to so Karew and a complete foot leg ee farm and folds RIVINGLOUGH (kG)

### NEAR DARK

10

1983/21/m., Kadira Busdow Stylish vanapine West'u stava a Irio of ALI INS veterans (Lainee Hernik Syn, Jenera, Codisteri, and Bill Partoni excell w blockstackers with times the Southwood in watch of periodoloodaly fluids. It's a twenttic deep and the periodoloodal, and and in the too but receive Busdow's approach is to purable and an in a perfective and such to reveal the endors of the busdow's and one perfective and such to reveal the endors of the busdown, and an early perfective and such to reveal the endors of the busdown and an even allower of the busdown. ザ・ネスト

THE OF THE PARTY O

Party Petition

Universally drooled over by genre wags who nearly choked on their hyperboles

#### NECROPOLIS

1987/77 m/d: Bruce Hickey Psychic slut suckles six on Satan's spunk! Yep, a 300-year-old Dutch witch is reincarnated as an ugly punk motorcyclist with a shitty haircut and too much eve makeup and grows six tits to feed her minions! I kid you not. Her psychic powers make neople do had things to themselves or one another, then goney shit cozes out of their heads and she licks it up. Well, you can't blame this clunker for not trying. Satan's psychic sluttess is played by the talent harren LeeAnne Baker, who can neither act, dance nor ever appear even slightly menacing. Plenty of raggedy-assed FX work by Ed French and lots of ugly, ridiculous people making asses of themselves A real triumph

### NEKROMANTIK

1987/73 m/d: Jorg Buttgerest Director Jorg Buttgereit called this film "corpse-fucking art." Add a few words like "perverse," "stomachchuming," and "taboo-trashing" and you will have a clearer idea about this piece of sick celluloid. One of the first scenes shows us the charming sight of a woman who has been cut in two in a car crash, whilst her male companion lies in the wreckage with his eye decorating his cheek. Enter Rob (Daktari Lorenz) onto the accident scene. He works with a firm called Joe's Streetcleaning Agency, who clean up after' the scene of accidents (a sort of) n, bile nortuary). Jue steals the boyfriend's eve and takes it home to put in a jar to delight his wife Betty (Beatrice M). Rob keeps jars of fermaldehyde contaming tonaucs

fetuses, eyes, etc. and Retty hathes in water contaminated by blood But it is only when Rob gets the opportunity to steal a corpse that died in an accident that things pegin to really get out of hand. He takes the corpse home (much to Betty's delight) and then takes it to bed with his wife and himself, covering the end of a broom with a condom to substitute for a penis. His wife begins to make love regularly to the corpse, reading to it in her bed when it isn't hung up on the wall When Rob is fired from his job, Betty takes this as the last straw and runs off with the corpse (telling Rob she doesn't want to waste the rest of her life with him!), which turns Rob into a frustrated necrophiliac with no sexual outlet. Rob realizes he cannot live without Betty and, after taking a bath in which he substitutes animal intestines for soan. decides to off himself in a way which will stick in your mind long after the credits roll. See this film. This is hard-core stuff, indeed And, if you are British (like me), you can pretty much forget about seeing this film ever, let alone in a cut version, You know why.

THE NEST

### THE NEST

1987/88 m/d: Terence Winkless Ripping good road-on the rampage yam Itom Roger Coman's Cone, rde Pictures. Colorful characters, good cast, witty dialog, plenty of moist moments and hugs' nugs', Joags' Genetically-altered mutant roach hybrids threaten an island commu-

### EIN FILM ÜBER DIE LIEBE ZUM ANNSCHEN UND WAS VON HAM ÜBERG BLEET



CATHOLOGY SHEET WATER

THE RESERVE OF STREET

nty and chew their way nght into your heart. Features a delightfully duzzy, mad lady researcher who bugs start biting and a cool, existential externmentor named Homer. Robert (EMPIRE OF THE ANTS) Lansing turns unto a big bug and tries to eat his daughter at the end rallies her ramions for an all-out

And I mean it.

661 RE 42 124

give 11 half a chance.

SA ILIANI

0

a punk rock New Year's Eve party

rages in the background. Raisonably suspenseful, contains a few surprises. and a tricky little ending. The punk setting, weirdo characters and peppy music give this one a slight edge over the usual stuff. Okay by me.

### THE NEWLYDEADS

86 1987 84 m/d: Joseph Merhi Yet another genre potboiler from the

prolific City Lights and Joseph Merhi-perhaps America's answer to Jess Franco and Joe D'Amato A motel owner kills a transvestite he's propositioned and unleashes a vengeful spirit that seems to keep popping up all over the place and offine the young rutters ensconsed at the "Newlywed Lodge." Plenty of bad acting and busty bimbos shot in lingering, loving close-up whenever they are nekkid. Flat, lifeless stuff, occasionally made bearable by a few squishy FX sequences.

### NEXT OF KIN

85

1982/90 m/d: Tony Williams Linda is bequeathed an old folks' home by her mother and when she moves in...people begin dying. This tedious, pretentious, artsy-fartsy talk fest features numerous suspenseful build-ups but no payoff. Things pick up ever so briefly at the climax with a decent enough action sequence capped by a double-barreled shotgun blast to the head a la MANIAC You probably won't actually see it at first, but the noise should wake you in time for a fast rewind

#### NIGHT OF THE COMET **88**

1984,94 m/d. Thom Eberhardt A high school cheerleader, her sister and some jive-ass, macho truck driver are among the few survivors when the earth passes through a comet's tail during one of the cheapest and shortest apocalypses ever glimpsed

Then, they must battle a terrifying horde of three (.ount 'm') . inibi comet zombies This film strains so very hard to be lup, funny, and not too disgusting, that it almost hurts. Continuous teen chatter and an irntating disco soundtrack add further insult to injury

### NIGHT OF THE CREEPS

600

1986/89 m/d: Fred Dekker

Refreshingly funny, hip little film which features alien sluggettes, daffy axe-murdering zombies, exploding heads, a keen wit and characters by the names of Cronenberg, Craven, Hooper and Romero. A kind of ROCK 'N' ROLL HIGH SCHOOL meets NIGHT OF THE LIVING DEAD Novice director Dekker shows some real flair here as well as a savvy know-how of exploitation filmmaking. Fun stuff, Nice work. Fred, and welcome ahoard

### NIGHT OF THE DEMON

991 1983/82 m

Anthropologists, tracking a bigfoot

creature, get splattered in this zestfully gory amateur monster pic. Ever see a guy get his dick torn off by a pissed-off yeti or see entrails used as a deadly weapon? Enjoy, but have your sense of disbelief on hold when the monster finally arrives. Okav?

### NIGHT OF THE DEMONS

986 1988/90 m/d: Kevin S. Tenney

Teens party at a possessed house. They get down, dirly and die. Standard fare handled with some verve by director Tenney whose previous feature was the similarly-themed WITCHBOARD Steve Johnson con tributes some fairly sophisticated FX work including one terrific scene



involving Linnea Quigley's left nipple and a tube of lipstick. As far as teentwits-in-a haunted house films go, you could do lots worse than this one. Lots worse.

### NIGHT OF THE STRANGLER

1981/88 m/d Joy Houck
The presence of former Circus Boy
and former Monkey, Mickey Dolenz,
is about the only unstable reason for
seeing this rock-bottom, routine
strangulation sit-com Consider
yourself warned.

# NIGHT OF THE ZOMBIES (aka ZOMBIE CREEPING and CANNIBAL VIRUS)

1953/99 m.d. Vincent Dawn Vapid, puerile tale of cambalism and toxic chemical contamnation, this innedemnole Islain import is liberally padded with scratchly stock travelogue footage. This wretched, boneheasden mess really darecy you to stay 'ni the end. Obligatory commayheri. Including jut munching, thembowehinents and gunshors to the near 1 out definitely, absolutely the properties of the properties of

not worth the trouble. You'll hate yourself if you do see it, believe me.

#### NIGHT SCHOOL

88

1981/88 m/d Ken Hughes Helmeted mystery motorcyclist decapitates women students at the local college in this fairly routine slasher. Stay with it, though, there's a few good surpruses in the final act.

### NIGHT TRAIN TO TERROR

1985/98 m/d: Jay Schlossberg-Cohen Here's a moe surprise, an anthology film that works. These are half hour segments cut from feature-length movies (see NIGHIMARE NEVER ENDS) so they look unusually land and robust. Unexpectedly gory dismemberments, amateur heart surgery and organ munching. Wool' Woof!

### NIGHT WARNING

43

1982/96 m/d William Asher Formerly utled BUTCHER. BAKER, NIGHTMARE MAKER and honored by the Academy of Sci-Fi & Hooros as Best Peture, this is not a routine slasher film by any means Suffused with werd, homo-crotte learnings and hints of forbulden passions, this rather excit.ng and stylish vehicle is a definite plus for knife-kill pictures. And, oh, what a car crash scene at the beginning! 'Highly recommended

#### NIGHTBEAST

Ö

1983/81 m/d: Don Dohler Ultra-cheapy production involving bloodthristy alen loosed in a small. East Coast town by the master of backyard schlock, Don "King of the Amateurs" Dohler. A laugher.

### NIGHTFLYERS



1987/89 m/d; T. C. Blake (Do I smell a pseudonym?)

Based on the book by George R. R. Martin (a rood wister) this production looks like it's passed through half a dozen producers and even more editing rooms. Catherine Mary (NIGHT OF THE COMET) Stewart and Lisa Bloant are on a spaceship which wants to kill its human passengers. The sets are pice and they try hard with the photography and visuals (excluding those phony optical FX, which I almost always hate), but the pace and dialogue are slow and boring. A mess. (KG)

### NIGHTMARE

無無1

1981/97 m/d Romano Scavolini Kid kills his father and his mom with an axe, gets institutionalized and fed anti-osychotic drugs; but years later. a series of vicious, recurring nightmares make him kill again. Verv graphic bloodletting, much mayhem with pickaxes, guns, knives and the like. For the most tolerant splatter fans only.

#### NIGHTMARE NEVER ENDS (aka CATACLYSM) 881



Really hard-to-follow hodgepodge of death camps, Nazis, the birth of the anti-Christ and assorted other loose ends which, nonetheless, didn't deter the Academy of Sci-Fi and Horror from awarding this one of their Best Picture trophies. It's a film that's really scattered all over the place. Your humble reviewer suggests you check out the 30 minute abridged version appearing as Part 3 of the anthology in NIGHT TRAIN TO TERROR

#### A NIGHTMARE ON ELM STREET \*\*\*

1984/92 m/d. Wes Craven

contains some extreme, nightmarish images and unsettling sound effects. A vicious child killer, burned alive by rate parents some 20 years ago, returns in the dreams of the neighborhood kids with the power to kill them before they wake up. Striking mechanical effects, great makeup, first-rate acting and about 350 gallons of stage blood make this film a very compelling treat for the conscientious horror aficionado, This one's so hip it even has a character watching THE EVIL DEAD on her VCR before bedtime, too, From the director of LAST HOUSE ON THE LEFT and THE HILLS HAVE EYES

#### NIGHTMARE ON ELM STREET 2: FREDDY'S REVENGE の用

1985/84 m/d: Jack Sholder

Out-of-control sequel almost manages to trash our beloved Freddy Krueger by making him appear as just another psycho slaver. Unnecessarily spectacular effects manage to at least divert your attention from the fact they've copped their ending from ALTERED STATES. know..."love conquers all, defeats all evil, etc." By far, the weakest of the Freddy films.

#### A NIGHTMARE ON ELM STREET PART 3: THE DREAM WARRIORS 888

1987/96 m/d: Chuck Russel Razzle-dazzle effects heavy sequel contains a few real scares and makes an attempt to return to the spirit of the original classic. Heather Langencamp reprises her role as Nancy in a rather unconvincing portrayal of a mature, resourceful psychologist leading the "dream warriors" into battle against Freddy. A few loose ends here and there which is usually the case when four writers are in-Violent, gory, surreal thriller that volved with the script (including

Wes (raven) Nonetheless, a very worthy follow-up to the best horror series around. Botto box office of close to \$25 million.



NIGHTMARE ON ELM STREET 4: THE DREAM MASTER

1988 93 mrd Renny Haran Wes Crayen's brilliantly original, frightening visage of child-killer Freddy Krueger has given way to a w.seciacking, ultra-h.p jokester who now simply performs master of ceremonies' duties during various and extravagant FX blow-outs. Freddy's no longer scary. Not even close. He's over-exposed, under-written, homogenized and franchised right out of the fear market. Freddy's become the Big Mac of Massacreville. The real Freday Krueger died when Wes Craven pulled out of the series. What we've got left is a highly-stylized, wise assed marionette whose strings are pulled by greedy puppeteers in marketing, public relations and distribution. After all, this is the United Stages of Advertising and Krueger County collected a whopping \$45 nilhon at the domestic box office this time around. Child molester and kid killer turned cult superstar and medi, darling Shee-ish What next?

NIGHTMARE WEEKEND

1985/88 m,d; H. Sala Three brainless coozes spend a weekers, it an inventor's house who's seen dabbing in pe sonality at time septements, issisted by a band papiet with green for anocee named "George" (who mader tody is computer lite acc). Beyon, before this energy is a sonal for

they come. I ust a receen death one to suitting gall's part to ray raise your hopes for awhite out I DARLYOL out through theyore

NIGHTMARES

1983,90 m G. Joseph Sargent

Made-for-TV thriller had a few scene of violence added, received an "Re rating and was released theatrically amidst a big-budget ad campaign to a totally unsuspecting audience. Contains four episodes ranging from acceptable to utterly ridculous; but all are presented with the same immitted of the property of the control of the property of the control of the contro

# 976-EUIL

976 EVIL (aka HORRORSCOPE)

(aka HORRORSCOPE)

1988/93 m/d: Robert Englund

(Freddy the K!) Obnexious wimp Hoax (Stephen Geoffreys of FRIGHT NIGHT) is iealous of his cousin Spike (Patrick O'Bryan) who rides a Harley motor cycle and has a beautiful girlfriend Suzie (Lezlie Deane). So, Hoax phones a "horrorscope" phone line and is soon embraced by the powers of evil, which give him the chance of revenge on his overbearing, religious fanatic mother, a gang called the Barracudas who pick on him at every turn and Spike himself. Soon, Hoax grows long fingernals (don't ask where you've heard that one before) and is slashing up gang members and making Freddy like one The last twenty liner witticisms. nimutes of the '.m teature so .e. good LX (like the ground opening up to reveal Lell), but the rest doesn't really cut it Nice try, England. The next time leave out the Fieldy up

St. 2 r. 1. John Mc Lt. min

Dia rise see ing courle je aparose per a mar of the delegate during tion of the part a which show all salmer a demen you care give hor the dy Bullant' Then take not nomind a carticlly is negotimes a teather outfill. Try or souldesty goodd own in Las, me in of van't Year IV star Per - Bosnan adopts it are itingly proper french a cert and combler disough the role of an in the police at fleme pursues. Ly victo e spirit, who it hills the ware land of the world. Mary Woronov's syrating leavy bump-n' grind to the in an abandoned alley is by far the

### OASIS OF THE ZOMBIES

1982/90 m/d; A. M. Frank

Box if the c kind of films. Lit give Lucio Less and the Lahan Cannibal Zo. a. e. Lioustry, i really BAD name Also mody clusky napori item f a tares le ert Naza zombie, ri ang from the deal, widdling around and chewing up a few folk before finally get he burned last is you're likely to get I you see this phlant ball of a film.

### OF UNKNOWN ORIGIN

Young, upwardly mobile executive hi ha w. sested severely by ! to studentke me deadline at work and an intelligently critty busy ratit home. Some heavy duly care. straightforward storytelling and las y faul circchos. An unexproted prize

### THE OLI SPRING

1987 100 n d Jolf Burr Row by about tashing splatterlest that is saidy the Leit low order.

infly to the unit field tile d NIGHT TRAIN TO TER ROR G. CO. Corp. C. FREE TAXON cam Cafefeate and a ca raft yourseless a circle the innetizer and it vigor as a fine lencanningly wicked, sick pup of a film, Cla Gurger an Canara Mitach in he have regime although America Price and Surri Tyn care wit of the the film's linking piece. Good, dirty

### ONL DARK NIGHT

1983,93 r.71. Loni McLanablan

Broonley, I. the ther tright I him my the env. who was used the more tersuit in PROPHECY. Airhead girls in high school one myobe themselves in hi-links in a mausoleum where a "psychic" vampire has econly been piteres. r fled varie, in arrow len



0000 1987 Ham d Date Algento

This typically official thriller contass in Betty (Costina Mars Red.), a young indenstraty who he omes the productable overright seasition when Jiv. Cree osa tikes le najum jon te "break a leg" rather too literally on the opening night of a new produc Lon of Vacis MACRETIC Ore of Betty , bugget and a a loons who diamorati ites his divotion to fin is

e dleagues before het very eves she misses none of the fan OPERA earns its "9" on the Gore Score due to the efforts of Sergio Stivaletti. who puts the "sear" into La Scala with the following: a stabbing through the jaw (Argento's voracious camera diving into the unfortunate victim's mouth to catch his skewered tongue wiggling around), a girl who swallows a vital piece of evidence only to have it hacked out of her esophagus by the scissor-wielding maniac; and, best of all, a slowmotion bullet through the head which caps the most suspenseful se quence in the picture in shattering style. Here is a passage that Argento buffs will rank alongside the legendary double murder set piece opening to SUSPIRIA. Just when you thought it was sale to give up on Italian horror, Argento delivers the goods. OPERA is baroque, berserk, bloody and beautiful. And, it's got squirming brains, too. What more (JM)

### THE ORACLE

1985/94 m. d. Roberta Findley An ancient trunk holds a small glowing box which enables its owners to "contact spirits in the beyond" in this somewhat interesting offering from the director of TENEMENT, PRIME EVIL and LURKERS. Director Findlay has also had quite a splattered past. She was the camera operator on SNUFF and her director husband was decapttated in a bizarre helicoptor accident on top of the Pan Am Building in New York Plenty of nifty plot twists and samishy FX including tace fryings, knives-'i.-eyebalis and i uemon assisted head ripping. Looks like a real movie, too; polished camera moves, well lit, punctuated by tackhammer editing and chicaxi ig

with in one gith, really taxes weath the war Ands in cost is httle thriller

#### THE OUTING

OST NS m d 1 mm Daley teenagers who spend the night in a museum, only to be menaced by malevolent geme. The film pas ically lapses into a predictable FRIDAY THE 13TH-style body count. It does, however, boast one incredible gore sequence, while the herome and her poythend are flee,no the geme (a risible creation courtesy of Martin Becker's Reel FX), the latter resurrects a display mummy boy's throat. Totally unexpected and snocking as he ... it's the most terrifying sequence in the film (grue consisting, for the most part of a comple of tame head twistings and a death via overhead fan). A note of interest for genre fans: Robert (TEXAS CHAINSAW MASSACRE) Burns did the production design

### PANIC

1983 85 m J Anthony Richmond The director, Giovanni Bergamini, is hiding behind a psuedonym here and the producers are trying to pretend this really isn't some eighth ate Italian non-thriller, too. A genetic scientist is contaminated by a new, unproven vaccine and goes on a plague spreading rampage, only to be 'gunned slow i" in the sewers by an expetily handled fire extinguishe Consists outrally of state nailed down camera shots and nonstemakeap done in some ody's kitchen for ander \$25. Wase Jun vous grandparents' vacition arctures

### PARASITE

1985 SSTUT Clas Band

Lame-brained futuristic monster film has dead-head scientist trying to find cure for an alien growth pulsing in his abdomen. Lots of driving around in desert locales, plenty of stupid acting and gratuitous gore. Redeemable only if you manage to see it in 3-D. Forget the videocassette.



PET SEMATARY

1989/100 m/d. Mary Lambert Director Lambert, whose credentials include not only the art-house snoozer SIESTA but a couple of Madonna videos as well, proves she lacks both the guts and the genre savvy to deliver the goods. Despite the benefits of working with a Kingpenned script, there is little sense of menace here as Lambert telegraphs all her moves when she shifts abruptly into what appears to be her 'interpretation" of a horror set piece: skewed angles, moody lighting, ominous music, etc. Fred Gwynne's performance provides the film's high point and one ends up wishing Lambert could have managed to get that entire obnoxious, clovingly cute family beneath the wheels of that semi and saved us all the trip

PHANTASM 88

1979/87 mrd. Don Coscarelli. A bodacious, over reaching little film

that is either a bonafide cult hat or a painfully stupid update of THE THREE STOOGES IN A HAUNTED HOUSE. With its boldly incompe-

tent acting, rank special FX ('cept for one) and PLAN 9 FROM OUTER SPACE plotting, this one almost dares you to like it. Arguably, though, the film is still a fresh, unique and original vision and is not without its own peculiar and capricious charm. Like a ride through a low-rent funhouse, if you can just ignore the phony dummies, the wires, the chipped paint and the rubber spiders, you'll still get your money's worth.

PHANTASM 2

1988/90 m/d Don Coscarelli

Apparently, a recent dictum issued to successful genre filmmakers contemplating sequels has allowed them to consider an attractive, alternative approach to that time-honored, age old practice of film cloning. Namely, forget the new stuff, embellish the old and simply remake the original film with a bigger budget, flashier FX and slicker production values. Called by some misanthropists "The Evil Dead Sequel Syndrome." This one offers up the same basic scenario as the original: the old, tall fart is stealing bodies and inexplicably cramming them into small barrels in preparation for forced slavery on a planet inhabited by cloaked dwarves. Yep, sounds just as stupid the second time around; though, admittedly, the chrome spheres look really super as do Mark Shostrom's fine Hamburglar dwarf makeup and meltdown FX. Fans of the series will no doubt scream "sacrilege"; but like it or not. horror fantasy funk like PHANTASM is strictly an acquired taste.

PHILADELPHIA EXPERIMENT

1984/102 m/d: Stewart Raffill Secret Navy experiment conducted in 1943 makes battleship disappear while crew goes insane, gets burned

up or lost in a time warp, and dropped into 1984. Plenty of pyrotechnics and pretty opticals, but painfully routine treatment of some fascinating material. Lots of failed possibilities.



# PIRANHA

1979/92 m/d: Joe Dante

Terrific little thriller shot back in the old days when Dante could work miracles with miniscule budgets. The government develops a mutant killer fish to use in the Vietnam War, but the toothy terrors escape and mangle vacationers at a nearby resort. Vigorously directed, well written (by John Sayles) and loaded with genre stalwarts like Barbara Steele, Kevin McCarthy, Dick Miller, Bradford Dillman and Paul Bartel with FX by a very young Rob Bottin. Great fun from Roger Corman's New World Pictures.

### PIRANHA II: THE SPAWNING

991

1983/95 m/d: James Cameron
This non-sequel has piranha that fly;
by goth, they'll chase you right into
your beachfront hotel and bite your
face off there! So audaciously
bizarre, this one deserves a look for
tis freak value alone. Director
Cameron was just paying some dues
here; his next film was the stylish,
action packed TERMINATOR (\*84),
followed by perhaps the greatest
monster movue ever made, ALJENS,
in 1986.

#### THE PIT

1981/96 m/d: Lew Lehman

1981/96 m/d: Lew Lehman Problem kid has a sociopathic teddy bear that talks him into feeding his friends to some flesheating trolls living in a hole near Beaver Dam, Wisconsin. Hunky-dory "specual" effects by Yvonne Bromowitz Delu, Must be seen to be believed.

### PLUTONIUM BABY

9 1987/85 m/d: Ray Hirschman

Danny glows in the dark, eats raw fish (right off the hook), humps like a bunny and plays exterminator to those power-hungry corporate fascists who turned his morn into a nuclear mutant zombie alright, but the execution is so undistinguished that the film nearly erases itself from your memory before the end credits roll. Kind of an uneasy coupling of SILKWOOD and the far classier CLASS OF NUKE 'EM HIGH, with disappointing results, Also loses points for seemingly obligatory insert shots of yet another lame-assed aerobics class wagging their butts in your face. Sure, there's a couple of mutant attack rabbits,

some entry-level zomble makeup and a few squishy FX scenes (one guy does get ripped in two and hung from a tree); but even at a relatively brief 85 minutes, this film really d-r-a-g-s.

### POLTERGEIST

4)

1982/115 ln d. Tobe Hooper Needlessly flashy ghost story has too many plot holes and too many corpses coming up through floor boards. A Steven Spellberg production and it looks it. He should've let Tobe alone; the Hooperoo Knows how to scare people, thank you very much

#### POLIFERGEIST II

1986-91 a. J. Bratt Gerson. A simply miserable film, ranking as one of the wors sequely of all true. Director Gibson knews absentedly menting about staging his unlandsh special effects sequences. Whose the first sequences and tractions quasi-moving opticals, and tractions quasi-movined mumbings make this one rough to swallow. Well, wait a minute. A guy does barf up a giant 36-pound tequila worm at one point, so... Nah, forget it.

# POUTERGEST I

#### POLTERGEIST III

1988/97 m/d: Gary Sherman Surprisingly crappy entry that shows considerable promise in the first reel. only to begin sputtering, losing power, stalling and then nosed ving and finally crashing and purning in the pits of Sequel Hell. So there's ghosts in a new highrise. They crack windows, jump out of mirrors and enjoy the flashing diversions of all the low-rent opticals. So what? Features wasted performances by Tom Skerritt and Nancy Allen and yet another grating, nail-biting appearance by that shrill, obnoxious dwarf psychie (You know the one, the "Z" word ) Director Sherma't had a good rep, too; he was responsible for cult hits like RAW MEAT, DEAD AND BURIED and VICE SQUAD Oh, veh, the kid died slotly before the film dal, though reportedly neither event was after buted to supernatural causes. Don't go toward or tway from the light Turn it OFF for Chrissakes!

### POSSESSION

1983 81 m a A Wild

Potent Link, have of the country that he should be a feet to the country that he should be a feet to the country of the countr

### THE POWFR

1983/87 m/d: Jeff Obrow Okay but hosey kmon dol thriller with the usual trens in-peal scenario Contains a couple major league scares and some mity makerp but the goofy ending really spoils the

### PRAY FOR DEATH

1985/90 m/d: Gordon Hessler
Marital arts expert Sl. Kosus,
punches, kicks, pokes and rips the
urban scumsuckers who've attacked
his family. Pretty watchable, reasonably high-grade Kung Fu/DEATH
WISH stuff. Okay for a change of
pace

### THE PREY

1980 80 m/c. Lawin Brown "It's not human and it's got an axe" says the poster. But, it's cally at gypsy mutant, burned in a forest fire 30 years ago, returning to kil campers and find a mate. Comparely bereft o any o, in al thought.

### PRIME EVIL

88

1988-91 in c. R. serta land average protein idea about a "Pro-Christian homed and" being worshipped throughout instead by derect press is obviously a content part of leady for director Linday (SMLPT TIN-PMLN). This immediately the place with parting cuts from the Back Place in the 11b centary of

modem-day Satanists sacrificing virgins for thirteen years of good luck. You expect it to all tie together somehow at the end, but it doesn't. Too talky with clumsy dialog spouted ever-so-earnestly by a whole gaggle of unappealing characters. Few brief, gory FX by Ed French culminating in a big Satanic Gang Bang

# PRINCE PF DARKNESS

881

1987/102 m/d: John Carpenter It looked as though Carpenter was making a triumphant return to form with this ambitious, thought-provoking tale of an Ancient Evil...for the first ten minutes anyway. He fails to mesh the potent combination of quantum physics, an Anti-God and a mysterious, derelict religious order together and the movie rapidly loses its focus. It's onginal and even frequently challenging, but we're still left with many unanswered questions, loose ends, zombie street people and The Great Horned One ensconsed in a green lava lamp in the basement. What gives, John?



1088 162 n. d. Renry Harlin Some hailed this Empire Pictures' renease as an eery shilling and atmost pheric thriller with inspired direction

and artsy set pieces while others searched hard for the horror amongst all the hooey. Wrongly-fried man seeks revenge from beyond the chair when a new warden with a guilty secret takes over the prison. Uncomfortably long and peopled with dozens of unnecessary characters. this slow-to-get-started Slammer Splat film does occasionally showcase some pretty meaty FX on its way to a patently ridiculous finale. Harlin's next job: turn Freddy Krueger into a fright-free, wise-assed psycho game show host in NIGHT-MARE ON ELM STREET 4: THE DREAM MASTER. He succeeded.

PROM NIGHT

發

1981/91 m/d: Paul Lynch Kid who writnessed sister's death waits until high school prom to avenge her. Jamie Lee Curtis is the imperiled disco queen as well as the sister of the masked murderer. Oops' Sorry. Butchin' disco music, flashing lights and Jamie Lee in her underwear. It'll do in a pinch.

### PROMNIGHT 2 HELLO MARY LOU

1987/d: Bruce Pittman
Hey, so it's got nothing to do with
the original, so what? This illegitimate Canadian sequel is certainly as
good and probably better than the
Jamie Lee squealer, thanks to the
good looking cast, glossy production
values and an ambitious array of
ballsy FX. Line producer Ray Sager
was H. G. Lewis WIZARD OF
GORE.

THE PROWLER

Ü

1981/88 m/d: Joseph Zito
WIII burn: it returns to avenge the
"Dear John" letter he received.
Routine slasher fare distinguished by
ex-eptional effects wark by T m
Savini

#### PSYCHO II ...

1983 . 3 m at Richard I tanklin

Anthony Poixins plays the daintes sent at stalk n' slasher again in this twisted, seary and shoody opiis Contidently directes and entertain ingly placed out lots of good plat

#### PSYCHO III 000

1986/93 m/d. Anthony Perkins

In his directorial debut, Norman ... uh...Tony proves himself to be a very sayyy, even inspired, filmmaker. shimmerine. transcendent sequence involving the novice nun who, pleeding in the bath from self inflicted razor slashes, hallucinates the Virgin Mary just as Mother/ Norman is about to knife her is fabulously staged. Perk us was obviously enjoying himself on both sides of the camera. Good fun and a very worthy entry in the PSYCHO cvcle.

### PSYCHOS IN LOVE

888

1986/88 m/d: Gorman Bechard A grape-hating, balding bartender and a neurotic manicurist fall in love and confess to one another they're both senal killers. They tire of the ol' stalk-n'-slash, get married (" for our honeymoon we visited the slaughterhouses in Cheago") and buy a VCR. Frequently hilarious, clever story told cinema verité style via flashbacks and black and-white inserts of the characters narrating the action. Includes a finger-eating caambal plumber, splashy tomatein-cheek gore scenes, a bubbly theme song, and enough inside genre jokes to keep even Joe Dante on his toes.

# MPKINHEAD

PUMPKINGE AD 888

Ists? 3° n d Stan Winst in

EX man farmed director Winston (TERMINATOR, ALIENS) shows

quite a visual flair in this debut feature that has a father (nicely played by Lance Herriksson) invoking an ancient curse to avenue the death of his son. Though the film looks and sounds swell (one of those highprow productions that credits a "Sound Designer"), if coesn't obscure the fact that it's really your standard revenge scenario featuring your usual truckful of obnoxious, deserving victims to be, picked off one by one in classic stalker style. The conture briefly gli nosed warms various bombastic displays of smoke screens. moody lighting and blinding strobes. is still a wonder to behold, truly one at the more original and terrifying screen monsters in many a moon. And, after all, that's why you're at a monster movie anyway. This one pays you some handsome dividends. once you get past all the honey.

886

Ancient winged serpent from Aztec mythology is picking off sunbattiers and window washers in the Big Apple and establishing a nest in the Chrysler Bailding Solic citing and withy dialog with in electric performance by Michael Moriarty as a twobit pank who ales to slackmail the SILV Ba els pessable stop mot on effects, so be in a forgiving mood

RANA, THE LEGEND OF SHADOW LAKE

1981 Storn d. Bill Rebate. A nice attempt at an old-fashioned monste movie RANA has the look of a serious-minded, amateur movie. , bout Bic oes the whole project. The

entire movie is related in flashback by a guy who was a kid when Rana the frogman slaughtered his family and a trio of loggers. There are some decent gore effects here especially good is one of the loggers getting his face mashed into the trunk of a tree. A nice try, but next time get a better suit, guvs. (JMD)

### RAWHEAD REX

1987/89 m/d. George Pavlou

Those expecting a faithful and terrifying interpretation of horror maestro Barker's original short story had best be forewarned. Treat this one like any other monster-on-therampage film and you'll do just fine The titular character is a nine-foottall pre-Christian cannibal warrior recently unearthed by a curious farmer in the Insh countryside. The filmmakers unwisely chose to show too much of the creature way too often, frankly, the FX work cannot bear up to such close scrutiny. It's that ol' red glowing eyes bugaboo again, coupled with the less-thaninspiring head piece design that's just silly not scary.

#### RAZORBACK ののの

1984/95 m/d: Russell Mulcahy Weird, kinky surreal terror film about a rhino-sized wild boar tearing up the Australian outback. prisingly suspenseful stuff with nicely drawn characters and good, scary mega-pig effects. Lots of smoky, almospheric set pieces, director Mulcahy appears to be an honors graduate of the Steven Spielberg School of Intensive Backlighting, Definitely the last word in porcine

### RE ANIMATOR

1985/86 mrd Stuart Gordon 'lerkent West holds the secret to Shar on video for less from the



"life after death" in this crackeriack. zombie yarn that is, quite simply. one of the most exciting, deliriously demented horror films of the last two decades. The makeup effects are incredible, including the reanimated torso that is so hyperstimulated its chest explodes and the intestines strangle poor of Herbert. Adapted from short stories by H.P. Lovecraft, this film is above reproach. Contains the infamous "head" sequence and enough splattering to satisfy even the most jaded gore hound. A personal favorite. See it again, NOW.

### THE REDEEMER

1978 83 m d. C. S. Gochis The ads promised "first the OMEN ... now THE REDEEMER-SON OF SATAN," Sumple slasher fare has an avenging-angel type picking off high school graduates who've peen invited back for a feunion at the described institution. Each is proven a sinner, so they must die, 'natch. Rereleased as CLASS REUNION MASSACRE in order to compete with all the other teen kill body count pix so in favor during the early '80's Nothing special here

### REDNECK ZOMBIES

1987/86 m d. Pericles Lewnes



THE REDEEMER ICLASS REUNION MASSACRE)

average cost of a used 1971 Ford Falcon, this go-for-the-gusto gorefers is an engaging, welcome addition to the Contemporary Cannibal Catalog. Director Lewnes torts out a whole bagful of visual tricks to divert us from our innate suspicions concerning video movies and provides big oangs for the bucks. Hillibilly shitkickers get fucked up on toxic hootch and ralse hell ripping, tearing poking, and crouping their wij into your heart. A bloody good time this one oc. Yill come down now!

REJUVENATRIX

1988 55 1/6 Brian Thomas Jones Againg starlet gets hooked on an experimental youth serum made from tresh brains and rapidity bailes a tolerance before the drug can be synthesized. Budles arrive by the truckfull; but they're never enough for the less which not only get a monkey on her back but all sorts of pulsing shift on her head, face, neck

and hands. Brains are ripped out and eaten, mutant hyper rats go nutzoid and all manner of moist things go splat in the night. Nicely photographed and well paced, Isatiung a cast which includes two or three REAL actors. Nifty FX are by Ed French and DEEP RED alumnus Bruce Spaulding Fuller.

REST IN PIECES

1987/90 m/d. Joseph Braunstein Woman (Diratiny Malone) commits suicide in front of her video camcorder (notining messy folks, just poison) and her nicee and her tennis pro husband inherit the Amit's project of the properties of the properties of the project of

title is as at what No test confus a funded touse pothoiler features a serviceable twist effective as a short subject. Take ofe the splashy and promising video tabel has got nothing whatso ever to do with the film's content

RETURN OF THE LIVING DEAD e e e e

1085 90 m a Dan O'Bannon Roughing combie varnea sort of "authoused" pseudo-sequel to MGHI OF THE LIVING DEAD-is most likely the most tun you'll ever have at a dead dude film. Uneven and episodic at times, it still boasts of top-notch performances (especially James Karen), some stunning makeup and set Jesigns, powerhouse punk music and plenty of genuinely hilanous (and hornfying) scenes "Have you ever funtasized what it's like to die violently horribly "

RETURN OF THE LIVING DEAD 2

1987 89 m d Ken Weiderhorn Fans of the first film would do well to avoid this insulting, horrorless mess. Weiderhorn, I know a few zombie tans who will pool together to have a contract put on your head if you ever make another zombie film.

RETURN OF THE ZOMBIES

1984/95 m/d: D. J. L. Merino It don Spanish starker with the usual shirty Johning, somambulistic paging, playdeagh makeup effects lots of vappars and walking around etc.

REITERN TO HORROR HIGH 88

1987/95 my J. Bill Froelich

necessary to pro asserte has a and stew beam to mastern as a laoun. This filmswithin astilia within a film thes to operate its several levels similtaneously in, talk misht dy. TV s D "Ben Casey" Joes cet his heart shoved into his moath. though, so it's not a total loss,

REVENCE

1986 100 m d Christopher Lewis From the folks who gave you the dull shot-on-video BLOOD CULT and IHE RIPPER (which at least, utilized much better acting and prodaction values) comes REVENGE, their first production shot on film for aome consumption. Patrick Wayne (the Duke's bay) comes home to Hicksville to investigate his pro's death, seems there's a murderous cult in fown involving John Carradine (who reads from one cards here). It's mostly lots of talking heads and the gore, when it finally arrives, is rather orange (and sometimes a bit sadistic). Slow and long at its short length, this total waste of time would've been a very hard sell to the hardtops. When the Erest Carradine was asked by letterman what this film was about the actor replied. "Uh, it's about... REVENGE is about um (Pause) I really don't know." This flick is (KG) precisely that memorable.

REVENGE OF THE DEAD

1984, 100 m. a. Pap Aranti

Okay, so it's got a few atmospheric, set pieces, an un isually well thought our story the a need pick some quest scientific inclines about again mation and k Zones, but what sale of you' Ri let A brind on eye. dation for staff ike DOCLOR BUTCHER M.D. and ZOMBIF. More

### REVENGE OF THE LIVING DEAD

1985 J. Peter B. Harsone This average tale of toxic waste inmilk production seems pretty pedestrian and then. . BINGO! A woman having her eye gouged out by a female zombie's high heel. A prostitute having a sword stuffed up her cunt by some lesbian zombies and the words "you died whereby you sinned" written in her blood next to her (Pretty moralistic, huh? Maybe they were feminist lesbian zombies.) A totally disgusting shower abortion scene. A guy having his dick bitten off by a zombie a la LAST HOUSE ON THE LEFT. Some good stuff to be had, with gruesomely real FX, but forgive the pathetic and ludicrous plot twist at the end, would va? (GR)

### THE RIPPER

1986/95 m/d: Christopher Lewis Amateur goremeisters from Tulsa, Oklahoma got Tom Savnn to appear for five fleeting minutes (if that) in this belabored, overlong video production about a college prof being possessed by the spirit of Jack the Ripper. Better than BLOOD CULT, their first effort. Course, that an't sayin' much.

### ROAD GAMES

1982/100 m/d· Richard Franklin Involving cat-and-mouse murder mystery blerally sprinkled with homages to Hitchcock. Oddball trucker picks up mysterious hitchinker (Jame Lee Curtis) in the Australian outback and they try to unravel a recent homicide they believe they've witnessed Frankbu went on to dp PSV/101 in

### ROAD WARRIOR (aka MAD MAX II)

1982/94 m/d: George Miller

A post-holocaust acventure set in an oil starved, misfit future that is, quite probably, one of the most exciting films ever made. Vivid characters, incredible stunts and camera work are just a few of the brilliant touches bestowed upon this film by doctor-turned-director George Miller Dazzline.

### ROCKTOBER BLOOD

1984/88 m/d: Beverly Sebastian Rock star kulls a bunch of folks and is executed, but the grisly muders continue. It turns out they fred the wrong guy; it was his twin brother who was the murderer! Did I spoil it for you? Handmade film by the Sebastian Family: Bev, the directory.

Ferd, the writer, and Ben, who

handled the "ordinary" effects as well as being Chief of Security.

# SCALPS

1983/75 m/d: Fred Olen Ray Micro-budgeted amateur slasher cuts loose with a few splashy gore effects; but, otherwise, it's simply busness as usual when college-age numbskulls desecrate a sacred Indian burnal ground and unleash a vengeful spirit. Has that shot-in-Super 8:in-three-days-for-\$1500 kind of look. For one scaping effect, it looks like they just glued a wig onto a rubber bathing cen and milled it off.

### SCANNERS 888

1981/102 m/d: David Cronenberg Superior, hi-tech adventure about telepaths whose thoughts can kill. Unforgetable head detonation scene and super scan off climax with incredtible effects work by Dek Smith. Cronenberg proves once again he's one of the most inspired, organal and challenging genre filmmakers of the decade

### SCARED STIFF

Lass son a Richard Friedman V t. V n wish Birted Sur is in to ise it the strong and his pop pearally a state from the 1850's when slaves put a hex on their master for unspeakable civil rights violations Doctor Stevens finds boxed, dead dudes in the basement, toys come to lire, pigeons got a seeved and his entitiend starts hallucanating and going nutzoid. A clumsy HOUSE/ POLTERGEIST type of thing featuring some surprisingly amateurish makeup. Though, to be fair, the last reel does include a ripped scalp and pulsing brain, one good mask. a micy splatter effect and a commenuable melt Jown Too little, too late

### SCARED TO DEATH

1983. M. m. d. William Malone.

A new synthetic live from emerges in the sewers of L.A. when a genetic engineering experiment goes away. The creature sticks his tongale down your throat and sucks out your spinal fluid. This micro-budgeted, backly ard move is loaded with likable, eccentric characters and a pretty nifty (thouch awfuny derivative) monister. You could no lors.

### SCHIZOTO

1980/91 m/d. David Paulsen
Frustrated yo-yo kills women in encounter groups and hot tubs with big
sussors. Figgettable drived with an
alleged surprise ename. Also features
Klaus Kinsa, in yet another of his
shrow, was kirreugh roles.

### SCREAM

Yappie boneneads on a rafitae tup

camp near a seemingly deserted little town, only to be picked off one by ne by a bey, have man's IT's, another one of these amentale sith and the man of the series of the

### SCREAMERS

1981/83 m/d: Dan T. Miller Well, this one used to be triled ISLE OF THE FISHMEN: would you have sen; it then? Passable gore effects in the first few moments but mix spayal, showful from there sh maxing with a preposterous confrontiation between bixini-clad Barbara Bach and a bunch of guys in rubber fish suits with buggle eyes. The adspromised "see a man turned inside out." Yeah, sure.

### SECRETS OF THE PHANTOM CAVERNS (aka WHAT WAITS BELOW)

1984 88 m. d. Don Sharp.
Lame adventule his sile. Army
noming up with antiropologysts in ar
attempt to find in itself underground.
Levation for some new weapons
session. A mutant band of safetrate and allows on haustrated makeups
confront the treepassess but are
eventually replied by sow inequency
sound waves. Lots of unintentional
billiarity.

### THE SENDER

888

485 92 n. 3. Rober Clustian Intelligently scatt LSP 1, in has neurone youth processing his number performances by all with abrupt, shocking episodes. A real sense of sale and pain permente this antity preferation of the sale and painty preferation.

# the Serpent and the Rainbow

SERPENT AND THE RAINBOW

1988/98 m/d: Wes Craven Craven needed a film like this to restore faith in the fans who'd gone AWOI, after the debacle of his hi-tech, teen twit robot romance DEADLY FRIEND. Fortunately, SERPENT signals a triumphant return to form. Craven delivers a compelling thriller that was based on anthropologist Wade Davis' bestselling book about his medical search for a Haitian zombie potion. The film encounters problems in the second half, though, when the director's trademark nightmare imagery becomes awfully predictable and somewhat cliched. Craven unwisely chooses to end things with a disconcerting bit of RAIDERS-style pyrotechnics which detract from the film's otherwise deadly serious intentions. Watch for the scene in which the hero is buried alive in a coffin with a huge tarantula. It's gripping, order and guaranteed to stay with

THE BEYOND



SEVEN DOORS OF DEATH (aka THE BEYOND)

984 Win a Lash Fig.; A cursed hote, built over one of the gates of hell, is the setting for this atmospheric, surreal, frequently inspired zombie thriller. The onginal, uncut European version, entitled THE BEYOND, is considered by many to be Fulci's masterpiece, again showcasing the shocking and grisly FX work of Gianetto DeRossi, Righteous eye pokes, evisecrations, crucifixions and caustic substance stinging in addition to a show-stopping tarantula attack. Meaty stiff

# SEVENTH SIGN

1988,98 m/d · Carl Schultz Yet another OMEN-inspired biblical Armeggedon here-and-now fantasy, this one of interest for being the antithesis of the usual gory AntiChrist hokum, and attempting something positive with the old doom-anddestruction tradition. The formula remains essentially the same as a series of ominous prophecies are sequentially fulfilled, pointing to a final and irrevocable breaking of "The Seventh Seal" when heaven is empty of new souls and God's Final Judgment ensues. Credibility is stretched past the breaking point and the finale becomes too laughable to work. Their hearts may have been in the right places, but the filmmakers still end up with their heads unincentionally jammed up their (SB) assholes

SHADOW OF KILIMANJARO

1986/94 m/d: Raju Patel

285

Ravenous, slavering killer baboons on a rampage, chewing the shit out of white hunters. Ho ham good idea, but shit-brained execution. They blew it, man. Boons even have SCARY looking ASSES, but the politely-trained hitle thirty pounders used here are pathetic. Use of stock footage, clumsy amination and poor opties sink this stinker.

### SHALLOW GRAVE 554 1987/93 m/d: Richard Styles

Though it begins with the umpteenth PSYCHO inspired shower sequence, this film soon establishes its own peculiar identity and thythms and eventually proves quite suspenseful Four girls from a and satisfying. Catholic university head towards Florida for a vacation, collecting lots of speeding tickets before becoming stuck in Medley, Georgia, where they witness a murder. It's at this point that the film undergoes a radical shift of tone with a sudden swerve into MACON COUNTY LINE as two of the girls are killed and the remaining pair are thrown in the slammer by a suspicious sheriff. Tension-filled denouement, slyly underplayed, with a final twist thrown in for good

# measure. THE SHINING

1980, 142 m/d Stanley Kubrick
Beautiful but hollow attempt at a
contemporary horror masterpiece
that leaves out all the scary parts of
Stephen King's book. Jack Nicholson should be brought up on felolison should be brought up on felolison should be brought up on felolison spould and a writer-on-the-edge
Jack Torrance. Budgeted at over \$20
million, let's see, that's roughly \$6.5
million per scare.

## SHOGUN ASSASSIN

1981/86 m/a Kenji Misumi



A quasi mystical, ultra-violent samurai tale, whimsically narrated by a five-year-old in a weapons-laden baby cart. Fantastic sword play, lots of very enthusiastic dismemberments and decapitations, and incredibly majestic geysers of arterial blood. A real surprise, highly recommended.

### SILENT MADNESS

1984/ d: Simon Nuchtern

1984/ c. Sulion Medicaria
A dangerous psychotic is mistakenly
released from a mental institution
and returns to the town where the
uniamous sorority house siaughter
took place 20 years before. Not too
bad, but the trite storyline makes
you think you've seen it all before
The 3-D process is quite effective,
but not nearly enough satchets,
sledge hammers, crow hars or cattle
prods get thrown at you. Passable
but unadorned gore effects with the
exception of the power drilling-forhearns sequence.

### SILENT NIGHT, DEADLY NIGHT

1984/79 m/d: Charles Sellier Notorious, mean spirited Christmas slasher that was yanked from theaters during its brief run by irate parents, the PTA, the Legion of Decency, etc. Hardly that sensational, involving children being tormented by psycho Santas. Head nun effects supplied by Hermann Goering's illegitimate sister-turned-Mother Su-

### SH ENT NIGHT. DEADLY NIGHT 2

If you missed the original film, rent this one instead. It's shamelessly padded with some forty minutes of footage from Part 1, including all the murders. The vounger brother of the psycho Santa slasher carries on the family's vuletide tradition. Awfully lean material here

### SH ENT SCREAM

1980 8 m J Denny Harris College champs tent rooms in a house with-a-past but the one seary moment in this whole movie was shown repeatedly in the preview. See the trailer instead.

### SILVER BULLET

1985 95 m d Dan Attias A pretty good treatment of Stephen king's "Cycle of the Werewolf". which is really saying a lot, considering the original story was to be included on a calendar and certainly was not intended as a movie script. Nonetheless, novice director Affas pulls a little suspense and a few endeating characters from the kine were me Carle Ranchaldi's chin say,

### SLAUGHTERHOUSE

1987/85 m/d: Rick Roessler The deceptively placed, playful barnyard mood established during the credit crawl is suddenly interrupted as you realize this is real slaughterhouse footage shot from the condemned porkers' point of view. Yow! FACES OF DEATH pig style and, boy, it sure ain't pretty. Soon, we are back on Lester Bacon's farm observing a tender moment of porcine affection between his 375 lb. son. Buddy and the boy's peloved pig pal. Genuinely touching stuff here. The county is foreclosing on Mr. Bacon's property, but Les and Buddy won't give up that easily Cons die. County officials die. Obnoxious teens bite pork flanks, All for the love of a pig. too. Lots of funky music, white boy, and plenty of neat camera work supported by good production values. KFAT radio

### SLAVE GIRLS FROM REYOND

INFINITY

1988, 75 m 'd. Ken Dixon. Great shit-flick title from new Urban Classics distributors starts with a buxom plonde reacts being stalked by an alien with an optical FX gun then doesn't go much of anywhere after that. Iwo slave culs crash on an island planet ruled by a bad guy who keeps a head collection on his This quickie. I grade pro duction becomes a twist on THE MOST DANGEROUS GAME as the hunter tracks them down in this jungle With one hade sequence hilt was through the act wear "Big movie big production, oig girls" Ther they went and for a B flick) took themselves too senous-A PERMINENT

SLAVE OF THE CANNIBAL GOD 1978 400 , Spray Mary 100



SLAVE OF THE CANNIBAL GOD

Fairly routine jungle thriller with an awfully bitchin' title yet no real backgone Stacy Keach and '70's sex bomb Ursula Andress search for her lost husband in the rain forests of New Guinea. They find him. He's dead meat but the natives still worship his remains. Wow. Golly. Andress looks properly robust in her funky leather jungle casualwear; though the cannibals seem unduly sonambulistic and rather indifferent to gut munching. They finally do manage to skin and eat a rather large lizard while displaying unconscionable table manners Needs more meat less mammaries.

### SLEEPAWAY CAMP

1984/88 m.d. Robert Clouse Perverse summer slaughter film has several unsettling elements, including a greasy, drunk cook lusting after eleven year-oids, Jeath by ripe with a curling iron, and a twisted girl camper with a big knife...and a big dick! This one goes straight to the Hall of Shape without passing GO

### SLEEPAWAY CAMP 2: UNHAPPY CAMPERS

1988,85 m. d. Michael A. Simpson Okay, don't laugh. Bruce Springsteen's darky sister is supposed to be the "guy" from the original film after intensive therapy and a sexchange operation. I know how that sounds. Now, "she's" a priggy counsels at Camp Rolling Hills who's slaughtering the campers when they're naughty. Loads of teen augst and ass with an amazingly high body count. Stupid as shit, but curiously appealing in a twisted sort of way.

SLIME CITY

1989/90 m. d. Gregory Lamberson Well, ya gotta give 'em a little cich! here for originality anyway. Strug gling, sexually repressed art student rents New York apartment i diabited by the remeanated sous of a kinky cuit that committee ranal mass suicide some 30 years before. New hodies are recruited by the cuit leader's wife, who lets let tenan's that I block of the I

## THE PROPERTY AND DARREST A

1987/ or Philip d Casalds A country still formion has contilly las into pure no che las of might school. She sinch a up to a over iv a shot v aid buly. One of the He to see Epic Tr. Elliect halfel bed per one were and is suvagely reluted when he at trough the plan or be bothtule and drowns. Seizing goon the appointmitty his trades II look to be it this introperation nd radio dra hermal 1 the ofcome. I be that other still Investita CERMICIALLY INCASO! on a the alter premise is as up t drawn't have much alwayshers on at While separates II Igob the pack a the rate given the chain terizations W to the film it to be a l now und when her tibe inconsiderate bluber even stack flatte in pay ho. fell pleas and have her die haltway duon to a doct the refrom druck to crobby black batutut neillist elkillist skutt al deal

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# THE PAPER MASSAGED BY STATES OF STATES

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# STUMBLE PARTY MASSAGREY

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in to septiently on a let the most of the

### SOLE SURVIVOR

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196.13 in d. Forn Derhardt Woman survives plane crash and learner from psychia rist that throot all dele survivor die within 3 months of theh accident. Fascinating idea but the tilin it panished useum oschonable ind very self deteating.

### SOMETHING WICKED THIS WAY COMES

99

1983/94 m/d back Clayfor Ray Boalsary v stoy sets "Distreytzed" in this tepid, bloated vehicle about a strange and evil GGUS or may to fown. We fill in scare a fly.

### SORORITY HOUSE MASSACRI

Plane I and Cu or Liarly.
Clinical by opportunistic preceding as were up a nily over 1 a ware or the clinical by the I and I a

### SPARL PARTS

88

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1985, d. Ramer Pile Lorget about the Asmemberment horrors the box promises, aside from the violent (but bloodless) chmax. In all will for lines at Raine I at dapt. he will nevel to the a to the this German production fillingsharcher U.S. Lins COMA acide aectical innemarchas on chartenne ideas and an impirous scope (from New Mexical delets to the Bre Apple), but its tale is too dit use to main tain its initial grip. A newlywed German, Judent (Juffa Speidel), inds. the tath behind the kidnapping of her husband in a mysterious ambusauce with the help of a trucke (Wolf Roth) av alscovering in facter national network of meanal machifroncis shuttline unwilling " signidono stand their body parts us and the clobe. He e's one or two take momen's but the jolest pits. tout and a ry the man by Sexton Steet have title sine "Hi w Much Is Anyone Worth?") and occasional dunish diphrid difference are lebih

### SPASMS



1984/9 and William Find. Ongoinly sometimes execting some key and hey cannot be formation into emissione gassemp effects by Dick South. Her reclaimed so the bases supprisingly road. Some priority school.

### SPI-C11 RS



Douald Pleasence Mails in this pass Johnson Willy Johnson Landson Johnson Landson Willy States and Johnson Landson Johnson Landson Landson Landson Landson Science and Landson Landson Landson Landson Landson Landson Landson mobile camera to distract you, but we want the monster! Many potentially frightening scenes promise scares that are never delivered. Finally, Sergio (DEMONS, OPERA) Smaletti's briefly-glimpsed, tusked demon makes an appearance, souishes a few faces, rips out a heart, and (wham-o!) it's all over. Verdict: more creature, less preachin'.

### SPLATTER: ARCHITECTS OF EFAR 88

1986/75 m/d: Peter Rowe

A video production showing behind the-scenes effects shots culled from some totally unreleasable Canadian zombie Amazon wrestling women movie. You could do most of the effects shown right in YOUR own backvard, and probably better, too! Sort of like a REALLY poor man's SCREAM GREATS WITH TOM SAVINI. Good for a few yuks.

### SPLATTER UNIVERSITY

1984,78 m.d. Richard Haines Mystery killer snuffs chubby coeds and smart-assed preppies. Did I leave anything out? Failing grades in all departments.

### SPOOKIES (aka TWISTED SOULS) m t

1985/83 m/d: Joseph, Doran & F. ulkner

Operating on the flimsiest excuse for a plot, this long-shelved project acts primarily as a showcase for a legion of young FX "stars." Lots of rubber goes bump in the night as a couple of cation is of your objections types stop at an old house by a cemetery and scare dicking around with a octjaboard. The ratex really hits be funby an ancient evil sorcerer who want 1 km 'cncal (who woasan't')

good production values and a nicely in order to reanimate his long-dead Despite the cavalcade of bride creatures, the film remains a creaky muddled mess that seems unconscionably long even though the running time barely breaks the 80-minute harner

### STAGE FRIGHT

1983-82 m/d. John Lamond.

Child causes fatal auto accident in which mother and her lover are killedtrauma resurfaces 20 years later when the girl is starring in some crummy play. People get hacked repeatedly with shards of glass in scenes without suspense or terror, Made in Australia. Okav if you're really desperate.

### STAGE FRIGHT

1987 95 m a. Michele Soavi

Soavi's feature directorial debut is an excellent thriller that hits paydirt with an old fashioned, but remarkably effective, scenario which fuses graphic mayhem with lucid, nightmarish beauty in the grand tradition of Freda, Baya and Argento. Mass murderer/actor "Irving Wallace" escapes from the asylum and invades a nearby theatre, where a director has locked himself and his reluctant cast in for a dusk-to dawn rehearsal of a play cynically reworked to exploit the market of one of the, own crew members that very night (Irying's first victim of the evening). The terrifying claustrophobic cat-andmouse game that ensues is a veritable , catalogue of the psychocaller genie's cliches giver surprising new impact, thanks to Soavi's di ection and reientless pacing. The arisked facciers killer his arsenal of knives, drills, and chainsaw even me meyitable shower sequence are given firstitwists with often devastating results. The film's only real shortcomm, is

or, will this he oble on North North

### THE STIPLATHER

os os red Joseph Ruben

A classes shorts seedline with the filter in determining of milesolence. Cay moves from family to anny eventually slanghfrome the unembers wher. They been, it disappoint in n. Tense, saspenselid and odday off the will, this maheadled little gent deserves rotaction, the family of the part of the energy of the part of the part of the energy of the part of the part of the total part of the part of the part of the tenseline part of the part of the part of the tenseline part of the part of th

# STEPHEN KING SWORED OF HORROR

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1996 annu - Oracle J. detworks
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for a 15 km work and
asset for a comparative for separative
films and the contribute with preserious order to be seen of a contribute
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# STRANGE BEHAVIOR

1981 98 n.d. Michael Lawiden





Tarry O Ourin in the Schiro - STEPLATHER

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Cidencial by the experiencial world ade officials if or ham depresed dama, an exactmental exclusives tot. New performances especially Long Lewis es a cracon luly - ten fist and Louise Hetcher and Machain Murphy is the Concernel Piter. full of with annuises and suspense Fermerly titled DLAD KIDS



STRANGE INVADERS 000

1983/94 m/d: Michael Laughlin Saperior setti drama with bumor solid performances and eye pop ing alien makeup. Half alien, half hunian clifd is scught by extra enestral, for Sails while her hanna tather afteripts to thwart herr pairs. In telligent satisfying and stomely re omm, ided

### A STRANGER IS WATCHING

1982/92 to a Seco Cumur cham A woman and her caild are kidnap p a and held Lostage beneath the city in an al andoned subway. Ris-Lin (is the sycho) gets bearing more times than any villan in screen instory, but I doubt if that is much of a selling point. From the due tor al ERIDAY HIL 131H

#### STRELL TRASH **西西西**奇

198 G 1/1 LitMillo Rarely has a film captured the tra he of two tray and fragree and all felacty life time feat at no or phillia, castra ion, alcoholisi i, psychoaffind you to have one excluding this one does STREAT TRASH is one of the field into any utive sware supely cook in a platter fam. since RISANIMATOR. F.rst-time dues tor Im Militariery, holic List. he a major rew serie our r reckon with aim, y ide tepping the genie's worn clottes and i my many new to rato y si trally in oucleasty other filminakers. The totaly vulgar renegade script is lovingly offensive in all the right ways, featuring offtages Jaluro dy Smild dulo. perpeted with thow, way me like "Hey, how bout a 68? You blew me and I owe ya one." And the plot? Well, simplicity usalf. Serunov. winer dark some Lootch allen



Lenally Viber Hey draft i Hey hall down. They melt. No problem. Speciacular IX by January Asprach's crew crearly vinous technicolor inelicowns, a marvelously nervextion needs at ar f the firest disappointing by ceasing tack ever with cocyonal need. Early protorand increase acre in I loaded to the pill will rown become fain fetishes and Livoldy. Water pro-Inco Roy Lite is 8 L. parch Sl. and discrete DOCUMENT OF Lall DEAD ira his bost a tholosy tiles TALES THAT WILL TEAR YOUR HEART OLL a velic in Salz prologue to DOCTOR BUICHER. M.D. Impeccabio credentials from filtra - who we to be cone THE CHAILSON DE CONTRA



FX Artist Jennifer Aspinall & Roy Frumkes in STREET TRASH

# STRIPPED TO KILL

1986 94 m. d. Kat. Shea Ru zen."
This tale of a stripper is 20% storyline and 80% T&A. S. who really
ares? I lee near constant stripping
scenes make this one a horny little
devil, proving that some women
directors can sleaze-out with the best.
C 'em. The action and surprises in
the lated quotient had been up to
the skin quota, this might we been a
little 'deaze', classis. (KG)

### STUDENT BODIES

1981/80 m/d Mickey Rose Intrequently Linny alleged satire on the stalk-n<sup>3</sup>-slash genre. Has a few inspired moments, but never really seems to take off.

#### THESTUEE

1386/95 m/d Larry Cosen New trendy yappre wonder food eas YOL art i you est 31 m. his

typically quirky, eccentric Cohen film. An interesting enough premise, though it rapidly becomes tiring and slightly substaged one to p let fly phony effects scenes and some bizarre plot twists involving paramola paramolatanests. His moments, though

### THE SUPERNATURALS

1965 85 m d Arman, Mastroami, Confederate zombies rise ap in con regent whose mit musber maches the line in the maches the line in the maches the line in Army through who massacred a load of Southerners back in 1865. Sort of like a cross between 2000 MANIACS am. SOLTHIRM COMFORT for so sourceder in THI DWITREHT ZONE I X-remity down and talks. Mits Mastroacs in zone designs re-only briefly impredictionally the latent two armits assould by the war takes a must assould by the war takes a must assould be two little associated.

SUPERSTITION



and and an interest of the r. over take total Lord body for His Red out a hurrows into a priest's chest and lock that you had be other as W w? Doe that neve you or what?

### SWAMP LHING

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to .. v . tro will a re after tipe more men and recognition names out a alleitoratesy rio air, d.l., the somewhat in terote make do the For Wes Crayen or Alice total as present a real A

### SWEET SIXTLEN

1982/90 m/d Jun Solos Proceed swethern's poyford, are killed off in unimaginative ways in this useless, fut le, alleged thriller. Is our little Barbie Doll a suspect? You won't care. I don't. I forgot at vW. v

### I ANYA'S ISLAND

カカガ 970 of mid. Add (15c)e

Contemporary reworking of the Bounty to the Breat the new Atlan vances feet sand available bad Lay and or line one for trapped ly Rick Baker an R to Bo tim Retreshandy rada alc ca

### LENS-MENT

かのり 198 Pel vol Roberta Em Liv Braix stret form refine war on the elderly residents of a fleanur quetto n'ou ne so be violent, plant, ar ar one r Hgl no ly count will ago flighter at the will the roomers plate to the no 26 to 21 to 11 to 11 fire and the sail nel vispa visus

and the state of t A 1 100 - 501 - 11 SHRILE O. THE ME LELATER

### LIST TERMINATOR

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character, is a futuristic, evhornetic be out at a military of eliminate the mother of a potentially dangerous revolutionary hero. It's checotal Linux is now w ple ser . I det . me m n vent ellect. lo or b on oil all automatic weapon in Pon tany less weight storyane a entarget performances and a well thought out conclusion that resolves all course ends Great in

### IT RROR IN THE ASLLS.

1 J84 84 m. Aldrew Kachr How could this NOT be a great, scary treat for all conscientious duesprystar surehola 152. How con littley blow no list! Her profesingly agot to I some of the corest part of the alleged "greatest terror films of Julius TEXAS CHAINSAW MASS ACRI Jos Jeans, til let Took for other mill it book de horror de i MGHIHAWKS SEDICTION and KONGA BUILDS apply will ane pedar craft for is 12 ded 1 Pleas to e and Noticy Allen.

### HERROR ON TOUR



Kindle der corp idie miss begin for aid, will de 1000 its None of policial of the tempto orrected and telegranise of

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### DEBUGEN ISLON

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### ILVAS CHAINS AN MASSACRI VI VAIII V PORTRAIL

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# TEXAS CHAINS AN ALASS ACRES

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### YOU SIR ARE NO HUMAN SEING!

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. angeh Barpara a k 1 appea by "the Brotherhood," an international cartel of "vampires" who consider cratic act." They attempt to condition her toward acceptance of her legacy within the confines of a sterile, high-tech clinic Though tame in mparison with more aggressive horror films, the visual use of blood is potent, as the almost mathematical escalation of quantity (from cartoned pints to bottled quarts to showers and vats full of the sub stance) for queasy emotional impact may get to even hardened gore-(SB)



### THOU SHALI NOT KILL.EXCEPT

Really keen actioneer poses the hypothetical question: what if RAMBO met Charles Manson? Returning Vietnam vets go after cult leader (deliciously played by EVIL DI AD director Sain Ramii) whose Jerony family storaps bautes with

### IIMEWALKER

Ð

1983 85 m J. Tom Kennedy A freshly-resurrected minimy wreaks havoc on a college campus. Throwaway horror done on a nonexistent budget.

### THE TITAN FIND

Ü

1984 97 m/d: Bill Malone Talky, contrived and derivative, this monster move about an amazing archeological discovery on one Satum's moons is nonetheless enjoyable, sumple-minded fun Astronaust dig up a centuries-old collection of weird, intergalactic wildlife and uncover a particularly nasty specimen that has developed a fundaess for astro meat. Low budget production enhance by thorough lowing air direction, rousing music and a show-stopping, exploding head sequence.

### TO ALL A GOODNIGHT

1983. % m, J. David Hess Routine slasher fare about murders. In a girls sorority house is slightly distinguished by a few good plot turns and a swell illustration on the videocassette box. Directed by the guy who played one of the murderous psychopaths in the notonous LAST HOUSE ON THE LEFT.

TOO SCARED TO SCREAM

1984 164 n. d. T. nv. Lo B.anc. Killings in a prestigious high-rise are investigated by macho, savvy police detective (Mike Conners from MAN-NIX). Occasionally witty dialog and good, offbeat characters, but it still plays like a TV movie.

### THE TOOLBOX MURDERS en s

1978,92 m/d: Dennis Donnelly Genre workhorse Cameron Mitchell turns in either his best or worst per formance to date, it's actually pretty hard to tell. Good looking women are drilled, screwed, hammered and nail-gunned to the wall by Mitchell as a ski-masked Exterminating Angel who blames everyone for the Jeath of his daughter Violent and mean spirited, albeit surprisingly dull and labored Mitchell is sure to win you over with his inspired crooning of "Motherless Child" while sucking on a lollipop. The man's talents seem fathomless.

### TORMENT

1986/85 m'd. Hopkins/Aslanian A police detective's girlfriend and her invalid mother are menaced by some whiny lardass who's been hiding himself inside their house. Sound pretty familiar? It is You've seen this movie before, believe me Camera gets weak-kneed during splatter scenes, though the cinematography and production values are refreshingly up-to snuff. ending, too; though to be fair, some critics have expressed a liking for this "suspenseful Hitchcockian exercise in terror," or so they say

#### TOURIST TRAP 888

1979/90 in 'd David Schmoeller Slightly a remis PG-rated thriller features lots of cicepy mannequins malevolent cutlery and a telekinetic target clunker about satanic messages



TOURIST TRAP

psycho proprietor (played with obvious relish by Chuck Connors) of a roadside tourist oasis. Much of the movie makes no sense at all, but Schmoeller's directorial smarts and sense of style and pace make as believe we've seen and experienced much more than we really have

### THE TOXIC AVENGER

命命命 6

1984/100 m/d. Herz/Weil Melvin is a nerdy janitor at a yuppie health club who falls into a vat of radioactive waste and turns into ... hulking mutant, stomping degener ates and the tanned, hard bodied sprout eaters who've been tormenting him. Extremely lever and hyperviolent black comedy is fabu lously inventive at nearly every turn Gut poppings, limb rapping. head smashing and righteous eye fall pokes make this one a very tare unexpected treat. Surefire cult ait. strongly recommended

### TRICK OR TREAT

1986, 90 m d. Charles Martin Smith AMERICAN GRAFFITI Toul character gets his shot at diecting and delivers dus warty, with ifblucka sked letsy utilal, blas kastast to the Muta. Statil was first to whose to a vone who would listen, "No, this ISNT a hortrof film, it's a superise comedy with blash haar." He's with 100 floorer just hortroff.

TROLL

1986 Som d. John Carl Buechler A fairly ambitious slate of special FX and transformation scenes serve to slightly distinguish this rather fanciful tale from the usual Empire Pictures drek. A midget in a rubber suit, whose residence is the laundry toom of an apartment building, begins to cast spells on the tenants. turning them into various and assorted beasties. Be forewarned, director Buechler is responsible for the loom tune, green rubber, ass bitme little GHOULIES; so, if that kind of stuff appeals to you, well, enjoy. Why should I spoil it with my incessant nagging about Empire Pic-1. 850

### TROMA'S WAR

1988/d. Michael Herz & Samuel Weil A \$3 million picture from Troma. can you believe it? Primarily known as a clearinghouse for all manner of cinematic slime. Troma has recently begar, producing their own features after the worldwide success of THE TOXIC AVENGER (1985). WAR cost uns the Troma staples vioience sex and stupidity, all in healthy doses A group of tourists crashland on an unchartered Circhoean island terrorist invasion of the mainland. Easter than you can say Rampo on the-rebound, our stalwart couch potato types tike up aims and Le meally works, the i somethous s Some cite characters radious rath strats and explosions at II Jon't

# "Funnier Than 'PLATOON'"

-Troma Times

# Uncut, Unrated... Unbelievable!!!



A Lloyd Kaufman Michael Herz Product on

# WAR From the Producers of

THE TOXIC AVENGER
PRODUCED by LLOYD RALMMAN
AND MICHAEL HERZ

O rec ed by M CHAIL HER? And SAMUEL WEL.

Jan to the ANAME Value of this firm No one



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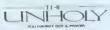
### TRUIT OR DARI

Perce Valc Will of Ber K. 1917. General messes after laborate stage by season for messes from the stage by the down of the stage of the

of unsavory behavior, so land day,

### UNDERWORLD

1985 10cm n. George Paylon So this some of the two films that had the dustriate this Backer crying into his beer aufe? And is s no won fer really because the film is or the same falmic excrement level as RAWIII AD REX Only 15 worse it you can believe that I had a liwould viy that the only good diat use of these two funts is that they pushed Clive into making DELL RAISER which mose transmakes up Thurs that this to this mist e fill it has young manistrat auntorinly tho will, at mappropriate some tract, no action until the last twenty unit it es no gote tit yk wei inte ost a lead actor (with a ludterous hairdo) who shi'l decide it his accoult is attoorsed to be British. American or Australian only one half-way decent effect; shouls that look like they sell can bride up with plobs of town subber overy "sing-ter" i feis In short everything. This safethal tilis i i goite o it? Wal well (t.R) ar li



### THE UNHOUGH

1985 Jallar Card Vice Ratti. 13. Gardy niced OMEN in acted thatler in the Primer Christian Scripting School of the genre filmmaking A priest, who Sarvive a 1 story fall a correct to a neglected, aging church closes, since a priest was killed on the altar years before. Sexy demon habe uppears to the new pasto and wants him to lick her hor and. She sold into two rubber suited, thoroughly datty lanking skinner midaers who wint to crucky the next. Then a gets really stunted. Lambe in down the alsle comes this increable EX eatha assuen, eachered by Bob (HELLRAISER) Kee. Lit swills vibo iges has remotanted by sector a satisfaction character his roundled mess. Proposites suicked "You haven't got a prayer!" Ingeed.

### THE UNINVITED

138 9 m d. Greydon Clark Not to be confused with 1111 UN HOLY THE UNNAMABLE of any oth i blin will "LN in the title This is ano her one of those pastic. no bals a forts that seam to be crapping up everywhere their days. After a spot of off screen gore (AAAHH) at the start of the film, a cat with a muppet-like creature finally, lists a excipes from a co-A likeable teet. sourch lab. (AAAIIII) tinds the eat an quite once ned that it might have ettous discise (the cr. lay 1 co.) i tag toentifying it as a .ab animal), takes it on board a cruise which she and four other ascended his and three surgices pay of whom a comaisuraly patheta Cla Gulae i wh sports an innoviral type, said dick out feeth and a pan a only with certain phase in thomas And you kneed because a xi do a you all? You've seen it a inflient

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times before. Yes, if is the aid, it is it is not done the effective at a mortion of an interest at a mortion of a more at a mortion of a mortion of the mor

I sel in the two neet life of characters, whom you figured were engage analy it uplate the confection of the tilho answer of hard has what have conjective to the radiation of the collision of t

## THE UNNAMABLE

1985, 90 m . Je m Paul Onllette Had I at Rhoge Island results strong bled through a triac was placed cannot the all reade a goal le ball with let your HR CERSE would be have scounds, on ideal or king up his quill? With an exception any film title preficed with the muse II P. overanti is shorthand for "too quality " THE UNNAMABLE, in that those unfamiliar with Love enalt's work would aseathe it to a inventle "Dick and Jane" hack nither than the action whether diving the ofwend fletion. The story, as It is, concerns a speedy old house began Lat use one ramonal to have on r noar rible mor der traking in the walls. The monster in assession is supposedly really hortifying, but Its Impact is diluted by having its her placered all us t Br > tex and video box art. Four really stupid college students decide to not treate and it's stalk in Irsh Ir my then on It's the kind of in we where the people in the bouraas lice of the at at a moment of elect to stay when thel best frien's titl snot dir of codeale qu ant. UNNAMABLE out to will in the first of the company to company to company

do e the FVIL DLAD serier. All of

times before. Yes, it's the old, this serves to make it seem increase in late (1) next dear in this cities tracting that it can be triff in or a rk in out of the in a new NAMABLE, for the most part it of (VVMIP) who is the majest inweal hable.

### UNSANI

198 9111 Dia Au 11 . the cith Annual clear is Arento' HNIBRAL b r d approxamately len astautes of foot a such the method to report quitacular y dimendi manu placed out toll leagth a DARIO ARGINIO I WORLD OF HORROR Despite the cuts, it remains one of Argento's more coherent and thereby accessible works. Tony Pranelosa is a wither of platter differentials. vest to Rome one des with a cit el victori, mindai accini tranpurilely to be took took novel Ballantly or hadrated and har nod exhit militing a roca work applied off with rkile lines but though last bands domining victor seen

# combines HILUNSLEN

means me, too 1

1981/91 m/d. Peter Loleg.

These workers a probability from town and are taken in by to kindly but would filled man whose basenent houses the offspring of a forbidden amon season to take a probability of the foliation of the fo

# VENOM 45

Per Strong d. Per Haga of Reatings a lear, a self-reast reast the infents of a top retch east and track has been a new as well a right has been reasterned as a learner and for learner experienced. THE VIDEO DE AL

pected delivery of a free television set to a suburban home. The self-ZOMBH TO TAKE THAT TO BE TO THE TO TH

It's fun, even though it's too silly to

RENTING IS NOT ENOUGH

1986 90 m d. Gary Cohen

An apparent snuff film detailing the murder of the town's postman is left in the night drop at a video store.

The owner contacts the police, only the contact of the contact of

VIDEODROME

Tand or a David Connenner.





VISITING HOURS

with fascinatingly bizarre storyline and gut-spiattering effects by Ruck Baker. Pirate cable station intercepts an unknown signal offering real snuff films for a set of jaded, state-side subscribers. Oh, but there's much, much more to it than thus. It died swiftly at the box office, but it remains Cronenberg's most audacciously challenging film to date. See it more than once.

### THE VINDICATOR

1985/88 m/d: Jean Claude Lord Modest, yet frequently excities, update of the FRANKENSTEIN myth. Research scientist, blown spart in a lab blast, gets reassembled and outfitted with a NASA spars earl which enables his brain and a few of which canbles his brain and a few of the properties of the one used in TERMINATOR's robots sequences, was created by Stan (ALIENS) Winston Good fun.

### VISITING HOURS

1982/105 m/d: Jean Lord
Sordid, disagreeable slasher film with
a bloated Michael Ironside (SCANNERS) stalking a feminist newscaster (Lee Grant) and randomly
killing others who cross his path.
Very sick sequences has Ironside
cutting off the respirator to an
elderly patient and calmly watching,
then photographing the death
struggle before smirking off into the
halls of the hospital. Some sorry
shif

### THE VISITOR

1980/90 m, d: Michael Patadise Incoherent mess about an alien messah tjpe from the people who brought you TENTACLES and BEYOND THE DOOR, John Huston, Sam Peckinpah, Mel Forrer and Glenn Ford are doing some serious shunging in this disaster. Beware WARNING SIGN

The CHINA SYNDROME neets

The CHINA SYNDROME MEANS THE INVA DEAD of this major studio effort replete with hume test on experienced presistation team, and a reasonably healthy \$5 million rudget Germ sarfue research, taking place surreptitiously at BioTek Agronomics, gets out of hand and a whole factory full of workers are trapped unade fully expected to the deadly virus that attacks the nerve center of the brain. A nice looking, offitines exciting film that would've been lots better had 20th Century Fox shown more guits in its treatment of the potent subject matter.

WARRIORS OF THE WASTELAND

### WATCHER IN THE WOODS

Wholesome family rents English



rences begin in this meek attempt by Dsney Studios to scare the small fry. Girl, who mysteriously disappeared 30 years ago during an occult initiation, is apparently trying to communicate with the new lodgers. Schizophrenic climax further mars this unsatisfying nonthriller.



# WAXWORK

WAXWORK

1988, 90 m/d Anthony Hick.vx A carload of very killable, very trendy teens attend a private midnight showing at the new Waxworks run by David (OMEN) Warner. One by one, hey become part of the exhibits—pittins of werewolkes.

exhibits-victims of werewolves, mammies, vampires, etc. Does this come as somewhat of a surprise to you? Director thickox from or

Douglas, Jirc tor of the spherald THEATRE OF BLOOD) consistently fumbles the ball, attempting to meld together horror, comedy, sattre and hommage, all to no avail. The pacing is leaden and awkward, During a brief flurry of semi-inspired monster mashing at the waxwork, Hickox unexplainedly cuts to interminable scenes of teens bleating on the phone and whining to the cops. The move never recovers from this abrupt shift and it continues to limp its way towards a patently diciuous climas that finally manages to put this movie out of its misers.

# WHITE CANNIBAL QUEEN

1985/90 m/d: Jess Franco
This one tries hard to be a Cannibal
Art Film. Endless zoom shots, slow
motion cannibal chow downs and
(get this) Fnglish-speaking savages
with tan lines and gold wedding
bends! A scentific expedition is
attacked and eaten and a young girl
is kidnapped to become the royalty
mentioned in the title. For Jess
Franco cultists and insomnias only.

### WHITE OF THE EYE

1988-112 m'd Donald Cammell Unnecessarily convulted, pretentious art film never really gets around to delivering the goods, though it thrashes around for quite awhile in the attempt David Keith is a stereo repairman (yawn) who is linked to a series of ritualistic killings through physical evidence left at the murder sites. Hey, wow! It turns out he's really the psycho-killer! Keith is blazingly unconvincing as the mur derer and the film climaxes with a preposterously contrived, bogus confrontation that strains the senses. Lots of foreplay and no fulfillment

THE WILD BEASTS



1984/97 and Urane Prespect Pass, Leptonics, chee also polit beaus, and, days, etc. pr. on a ramppi, rice PCPT is accelerable dumped. In a roo's water supply. Cannibal zondre rats, they two lovers' face, off and an eleptonic story a refs hear more crunchy jells. Wite sand acoking presention values this import is highly war they be they vaologis so played by the andy suvivor from MAKL THI M. DIE-STOWLY So there.

### WINDOWS

1980 96 in d. Gordon Willis Dall, incentered slasher extort with lesbian overtones, a wasted cust and unusually. Une cinematography by Woody Affer's cancera man

# Witchcraft

Jose 90 m/d. Mild venterfamm: fare tous theless fails to deliver on its artist pressure suggested by an exciting prologue wherein a situate couple are nurned affice by Bible Humpers from a meghoritone. Worten Pops in The comple's authorn baby is force; or seek both, order ames and an inwisy women in other to existe a city, and lack some Christian Reinstein. If Il keep you awake, but you would write by me affective and an invitation of the force of the content of the

### WITHOUT WARNING

(2000/80 mod Grydou Clark Alica harter rarows afted eggs with striker attach at to maje the preciser nod by flant of Lises through trans. Sumply outrasses have a my by fack Palan e as a Martin Lafau fearl factors ex by on.

### WOLLIN

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1983 80 m.

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### XTRO ###

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### /OMBIE

Digitation, Travelith, Shang watering run in her and ey hall police may a Italian Crant of Zondor Tradition. Slaw in Linguist Cours by affects work and a pretty cours by affects work and a pretty. 

### ZOMBIE HIGH

### ZOMBIE ISLAND MASSACRE

1984 PS are John Ni Care 🦃 Photo ve do carrier a lispa to the cameras this time. Ugh . cowse Ri Jerete wie's dant te fame is having a disgraced politico exilias range and posmit to a Play yes. area it; the rights at theory is so and betet of any street of actual agest alterages at Sara at Sasts were a dire and the file make size ter asses as it's as case a alone of de IRANCIS THE LALKENCE MULE could've done a better job on pe ps even weight nois sensor is to the e'e Rit and he states and the remote the south take have a tighter who ( no i was the ne breaks town to the terms of the first Served Deels and a service service in a who will are known a state postal as said and with a trace of the trace of the

britis a page on Sail i race

### ZOMBIE NIGHTWARE

of SS m d Jack Brawman been compared to the co

### ZONE TROOPERS

1985 So m d Damy Bilson
Here's a change. An Emptre release
the analysis of the control of the co



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